

M + D

# MUSICAL AMERICA

MAY 25, 1930



*Arthur Kraft,  
American Tenor,  
Who Has Won  
High Repute in  
Oratorio and  
Concert*

## *In This Issue:*

OPPORTUNITIES FOR AMERICANS IN GERMAN OPERA HOUSES

...By Geraldine de Courcy

WILLIAM LYON PHELPS STATES HIS MUSICAL CREDO

ANN ARBOR, BETHLEHEM AND EVANSTON HOLD GALA FESTIVALS

THREE  
DOLLARS  
A  
YEAR

TWENTY  
CENTS  
A  
COPY

# LAWRENCE TIBBETT



LAWRENCE TIBBETT Photo by Lumiere

WHO HAS STUDIED WITH

## FRANK LAFORGE

SINCE OCTOBER 1922 WRITES  
OF HIS METHOD AS FOLLOWS:

I become more convinced not only of the simple truths of your theories, but also of the clear and sane method of impartation. I sincerely believe that you with your exercises for relaxation support and breathing are making a most profound contribution to the strength and growth of that very root of the musical structure namely, singing.

I am, sincerely,

LAWRENCE TIBBETT

I feel that my art has greatly improved under your guidance, which is synonymous with saying that it has been a real pleasure to work with you. Let me also acknowledge with gratitude your petition and your personal influence in securing my audition at the Metropolitan Opera, which audition won me my contract there.

Gratefully your friend,

LAWRENCE TIBBETT

### Press Comment on Recent Recitals by FRANK LAFORGE Artists

#### EMMA OTERO, CUBAN COLORATURA

It is hard to believe that a young singer could materially improve her voice in two months. But that is what Emma Otero seems to have done . . . added depth and warmth to her voice . . .  
*Washington Daily News, Feb. 12, 1930*

In technique of tone control, Miss Otero is surpassed by no one, no matter how famous.  
*Milwaukee Leader, Apr. 23, 1930*

The voice is of exquisite timbre, of great range, the brilliance of the technique being faultless not only in the highly ornamented passages but in a lovely and steady middle voice legato.  
*Milwaukee Sentinel, Apr. 23, 1930*

#### KATHRYN NEWMAN, COLORATURA SOPRANO

Her fresh resourceful voice retains richness and ample tone even amid the exactions of lyric pyrotechnics.  
*Philadelphia Record, May 15, 1930*

. . . a technical facility of remarkable perfection. She also performed the unusual feat of taking the F above high C as the closing note . . . voice of unusual range . . .  
*Philadelphia Ledger, May 15, 1930*

. . . Showing careful training and skillful guidance in the use of her voice, with good breath control and excellent phrasing . . .  
*Philadelphia Evening Bulletin, May 15, 1930*

#### HARRINGTON VAN HOESEN, BARITONE

. . . The voice has been well cultivated and its owner possesses a dependable technique which includes a well equalized scale, excellent intonation, a good production, yielding warm and sentient tone, and a diction of uncommonly high order. . . . As an interpreter Mr. van Hoesen disclosed valuable gifts and accomplishments . . . he sang the number with eloquent significance and the assurance of a veteran of the concert platform.  
*Mr. W. J. HENDERSON, New York Sun*

. . . Apparently he is a favored child of fortune, for he is young, intelligent and possesses a voice of rare beauty. He is, moreover, a musician with taste and the skill to adapt his voice to the many demands of song literature.  
*New York American*

Mr. van Hoesen disclosed a voice of great beauty, delivered in effortless style.  
*New York World*

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## ANN ARBOR GREETST NOTABLES IN 37TH ANNUAL FESTIVAL

Chicago Symphony Under Frederick Stock, Choral Union and Children's Chorus Assisted by Noted Soloists in Six Concerts—Musical Programs Under Direction of Earl V. Moore Being Performances of Choral Works by Bach, Verdi, Honegger and Strong Before Large Throngs

ANN ARBOR, May 20.—The thirty-seventh annual May festival of the University of Michigan attracted festive throngs to six concerts held at Hill Auditorium, May 14 to 17. The series celebrated the twenty-sixth season of the participation of the Chicago Symphony in these events, and was likewise the twenty-sixth anniversary of the services of Charles A. Sink as business manager. Prominent soloists were heard on each of the six programs, and choral contributions were made by the University Choral Union, under Earl V. Moore, and the children's festival chorus, conducted by Juva Higbee.

The opening concert on Wednesday evening was purely symphonic. Under the baton of Frederick Stock, the Chicago Symphony gave brilliant performances of George Schumann's "Liebesfrühling" Overture and Tchaikovsky's "Francesco di Rimini." Mr. Stock and his men are favorites of long standing with May festival audiences, and both performances were greeted with enthusiastic applause. The soloists were Claire Dux, soprano and Percy Grainger, pianist. Mme. Dux sang an aria from Mozart's "The Marriage of Figaro" with such exquisite purity of style that its immediate repetition was demanded. Later she was heard in a group of three Strauss songs with orchestra. Mr. Grainger first played John Alden Carpenter's Concertino for piano and orchestra, a modern work of much interest. His second appearance was devoted to Cesar Franck's beautiful "Variations Symphoniques," which scored heavily with the audience. For an encore, Mr. Grainger played his latest piano composition, "The Hunter in his Career."

### Honegger Work Performed

The second concert was devoted to two major choral numbers, Honegger's "King David" and Bach's Magnificat in D Major. As an orchestral interlude, Mr. Stock played his own transcription of Bach's Passacaglia and Fugue in C Minor. The festival chorus deserves great credit for its thorough treatment of the intricacies of the Honegger piece. Mr. Moore had apparently rehearsed his choruses to an

(Continued on page 42)

### Victor Prize Divided Among Five Composers, Including Ernest Bloch

ERNEST BLOCH, who won MUSICAL AMERICA'S \$3,000 prize with his epic rhapsody, "America," is one of the winners in the Victor Talking Machine Company's prize competition, MUSICAL AMERICA learned just as it went to press. The \$25,000 prize competition for a symphonic work by an American composer inaugurated by the Victor Talking Machine Company several years ago has been decided by the judges. Instead of awarding the \$25,000 to one composer, the judges have decided to divide it among the best five, giving \$5,000 to each composer.

The composers have all been notified of their winning, but announcement by the Victor Company has not yet been made officially. Mr. Bloch's prize-winning work is a "Mountain" symphony.

## FESTIVAL OPENED ON NORTH SHORE

Ovation Given Doctor Lutkin, Retiring This Year—Schumann-Heink Hailed

EVANSTON, ILL., May 19.—A capacity audience attended the opening concert of the twenty-second North Shore Music Festival, which opened in the gaily decorated gymnasium of Northwestern University tonight. Dr. Peter Christian Lutkin, to whom the present festival is dedicated in honor of his forthcoming retirement, was greeted by a rising tribute on his appearance to conduct the festival chorus of 600 voices. The same greeting was paid to Ernestine Schumann-Heink when she appeared in the last half of the program to sing arias from Mendelssohn's "St. Paul" and "Elijah."

The program was devoted entirely to excerpts from the well-known oratorios. Dean Lutkin's massive group of choristers this year is perhaps the best in the history of the festivals. It proved itself not only capable of imposing feats of sustained power, but also projected many skillful contrasts of color. Both Brahms' "Song of Destiny" and the chorus "How Lovely Is Thy Dwelling Place," from the German Requiem, were given affecting performances. Other choral numbers included "Worthy Is the Lamb," from "The Messiah," the Sanctus from Bach's B Minor Mass; the finale to the first part of "Elijah," with the solo splendidly sung by Frederic Baer, and

(Continued on page 39)

### Mark Wessel Awarded Pulitzer Scholarship

Among the Pulitzer prize awards and traveling scholarships announced recently was that to Mark Wessel, composer of Chicago, of the annual scholarship in music. This is given each year to the student of music in America "who may be deemed the most talented and deserving" for the continuance of his studies with the advantage of European instruction. The scholarship has the value of \$1,800. Mr. Wessel in March of this year was awarded a fellowship from the Guggenheim Memorial Foundation. He was a member of the faculty of the School of Music of Northwestern University from 1919 to 1928. His compositions include a "Scherzo-Burlesque" for piano and orchestra and a Concertino for flute.

### Lotte Lehmann Coming to Chicago Civic Opera Next Fall as "Fidelio"



Photo by Willington, Salzburg

Lotte Lehmann, Noted Soprano, Who Will Make Her American Debut with the Chicago Opera in the Fall

PARIS, May 15.—Lotte Lehmann, noted dramatic soprano, has been engaged to appear with the Chicago Civic Opera Company, it was learned here recently while the singer was fulfilling engagements in the French capital. She will sing in "Fidelio," and will take other important roles, including Wagnerian parts with the Chicago company during a period of five weeks. She will sail for America in October, after making a summer tour of Europe. Mme. Lehmann, who has been for some years one of the most noted singers of the Vienna Opera, has sung leading roles at Covent Garden in London and has appeared in opera in Paris. She is also noted as a concert singer.

### Philadelphia Settlement Music School Seeks \$200,000 Fund

PHILADELPHIA, May 20.—A contribution of \$25,000 by Mrs. Edward W. Bok opened the drive for a \$200,000 endowment for the Settlement Music School, at a concert given by students on May 5. Income from the fund will admit 400 more children to the school. The school building was erected by Mrs. Bok in 1917 as a memorial to her mother, Louisa Knapp Curtis.

## DR. WOLLE LEADS BETHLEHEM CHOIR IN BACH FESTIVAL

Huge Crowds of Pilgrims Attend Twenty-fourth Event—Ten Chorale-Cantatas and B Minor Mass Given—Soloists Heard to Advantage in Some of Master's Greatest Music—Chorus Sings with Unusual Finesse—Trombones Announce Beginning of Performances from Tower

BETHLEHEM, May 17.—The twenty-fourth festival of the Bethlehem Bach Choir, Dr. J. Fred Wolle, conductor, came to an end this afternoon with the twenty-second performance by the organization of the great B Minor Mass. The performance was again a highly inspiring one.

The festival, as has been the custom since 1912, was given in the Packer Memorial Church, which holds 1200. The edifice was, as usual, crowded to capacity at all four performances not only with music-lovers from the vicinity but also from remote parts of the country and even from Europe. Every available bit of hotel space was occupied, and even private houses were called upon to take care of the huge number of visitors.

As usual, the performances were announced by the playing of chorales from the tower of the Campus church by the Moravian Trombone choir, an organization more than 150 years old.

The opening performance at four o'clock on May 16, consisted of five of the Chorale-Cantatas, "There Uprose a Great Strife," "Lord, My Weeping," "O Lord, Relent," "Come, Thine Hour," and "Praise Jehovah!" The soloists were Ernestine Hohl Eberhard, soprano, of Allentown; Mabel Beddoe, contralto; Arthur Kraft, tenor, and Charles Trowbridge Tittmann, bass. T. Edgar Shields was organist, and Sol Cohen, solo trumpeter. About forty members of the Philadelphia Orchestra took part as well as the chorus of approximately 250 singers.

### Cantatas Heard to Advantage

The hearing of as many as possible of Bach's more than 200 cantatas is an obligation as well as a privilege for every rightly thinking musician. It is doubtful if there is any place in the world at the present time where they can be heard to greater advantage: certainly nowhere in the United States.

Dr. Wolle conducted from the piano, sometimes playing with one hand and leading with the other, sometimes rising to use both hands. The chorus, familiar with his every gesture, followed meticulously and with peculiarly happy results throughout the five works sung.

The soloists were in general satisfied. (Continued on page 42)



## Metropolitan Opera's Season in Cleveland an Artistic Triumph

### "Sadko" Draws Visitors from Canada and Distant Cities—4000 Children Hear "Carmen"—Sonata Recitals at Art Museum End for the Season

CLEVELAND, May 20.—Edward Ziegler, assistant general manager of the Metropolitan Opera, considers that the highest artistic level of the seven seasons by the company in this city was reached in the 1930 engagement, given during the week of May 5 in Public Auditorium. The record for a single performance, both in point of attendance and receipts, fell to "Sadko," the novelty of the week. Out-of-town patronage was high at this performance, with visitors coming from Canada, Chicago, Pittsburgh, New Orleans, as well as from territory closer to Cleveland.

Public Hall is accustomed to audiences made up of 3000 children at special orchestral concerts, so there was no surprise connected with the attendance at the Friday matinee of "Carmen" of 4000 school children who saw seven-dollar opera for twenty-five and fifty cents.

#### Operas Brilliantly Sung

"Gioconda," "Louise," a double bill of "Cavalleria Rusticana" and "Pagliacci," "Bohème," "Carmen," "Sadko," "Traviata" and "Trovatore" made up the season. Critical comment found absence of German opera from the bill unfortunate and likewise questioned the wisdom of six Italian operas in one week's schedule.

From the point of view of the musically discriminating the performances of Bori, Swarthout, and Tibbett were favored, with special praise for Rothier in the fourth act of "Louise." The cast for "Gioconda," including Ponselle, Swarthout, Pinza, and Gigli, with Serafin conducting, made the first night's performance very brilliant.

From the point of view of popular acclaim the three high points in the engagement, judged by volume and spontaneity of applause, were the ballet in "Gioconda," the Song of India in "Sadko" (when the rule of no encores was broken), and the Miserere from "Il Trovatore," when the complete scene was demanded and repeated.

#### Sonata Series Popular

The series of performances of the piano sonatas of Beethoven begun this year at the Cleveland Museum of Art, to continue over two seasons, were concluded for the present season May 14, with Severin Eisenberger, who has alternated with Beryl Rubinstein, at the piano.

People were so enthusiastic about this series that on the occasion of the first concert Mr. Rubinstein gallantly repeated the program for a second audience. The Museum authorities then began the practice of giving the concerts on Wednesday and Friday evenings, an arrangement more merciful to the pianist.

This series is part of a music program planned by the museum to present in their entirety great classics

that otherwise could not be heard by music students and music lovers. At the inception of the concerts all the quartets of Beethoven were performed. MARGARET ALDERSON.

### Carillon to Be Installed at Duke University

DURHAM, N. C., May 20.—A carillon is to be installed in the tower of the new chapel of Duke University at a cost of about \$70,000. It is the gift of George G. Allen and William R. Perkins of New York, long associated with the late James B. Duke, according to an announcement by President W. P. Few of the University.

## Schönberg's Publisher Pays Us A Brief Visit



Director Emil Hertzka, Head of the Noted Universal Edition of Vienna (Right), Who Recently Arrived for an American Visit, with René Fülöp-Miller Austrian Writer, and Mme. Fülöp-Miller

AMONG recent arrivals in the United States was Emil Hertzka, head of the noted European music publishing house, Universal Edition, of Vienna. This corporation represented here by Associated Music Publishers, Inc. is known for its championship of modern music. The list of its composers includes such noted names as Schönberg, Miaszkovsky, Hauer, Kaminski, Malipiero, Berg, Webern, Weill, Schreker, Wein-

berger, Krenek, Kodaly, Respighi, Schulhoff, Gruenberg and many others.

Mr. Hertzka, before returning to Vienna, probably in June, will renew a number of social and business acquaintances in America.

Appearing with him in the picture is the noted European writer René Fülöp-Miller, author of "Rasputin" and other works, who with his wife is making his first visit to America.

## PHILADELPHIA TO HAVE CONCERTS THIS SUMMER

### Orchestra of 100 Players, Under Guest Conductors, to Give Series in Fairmount Park

PHILADELPHIA, May 20.—The Philadelphia Summer Concert Association, recently incorporated for the purpose of giving summer concerts in this city by a group from the Philadelphia Orchestra, has selected a natural bowl in Fairmount Park, called Robin Hood's Dell, for the initial series, which will begin on July 8 and continue for eight weeks. About eighty thousand dollars is to be spent in building a bandstand and in other necessary expenses.

The orchestra will number 100 members of the Philadelphia Orchestra. The Musicians' Union and the Orchestra Association have approved the project,

in which the players will not receive a minimum salary guarantee but instead a pro rata share of the proceeds from the sale of tickets. There will be several guest conductors and among the works to be presented will be the Beethoven Ninth Symphony.

A number of civic-minded citizens interested in music are on the board of directors, including Herbert Tily, president; Paul P. Lotz of the orchestra, vice-president; Henry G. Brengle, treasurer; Arthur Judson, manager and secretary; Louis A. Mattson, assistant manager; Clare Barnes Abbott, chief of the municipal bureau of music; William Curtis Bok, George W. Elliott, general secretary of the Chamber of commerce; William S. Greenberg, Alfred Lorenz, a member of the orchestra for twenty-seven years, Harry A. Mackey, mayor of Phila-

## DETROIT TO HOLD BIG SAENGERFEST

### Noted Soloists to Be Heard With 5000 Choristers

DETROIT, May 20.—Plans are rapidly being completed here for the 37th song festival of the North-American Sängerkfest, to be held in Olympia, June 18 to 20. The Sängerkfest is to be held by the oldest and largest of five territorial organizations of German-American singing societies. The present year marks the eightieth anniversary of the group.

Already two noted soloists, Juliette Lippe, soprano, and Marcell Salzinger, baritone, have been engaged. More than 5000 singers, representing 40 different societies from eleven states, will take part in the festival. In addition, a chorus of 3000 school children under Fowler Smith, superintendent of music, will sing at one of the two matinees. The Detroit Symphony under Victor Kolar will provide the instrumental music.

The net proceeds from these concerts, five in all, three evenings and two matinees, will be used for work in the orphanages of the Detroit area, irrespective of race or creed.

Mayor Charles Bowles has invited mayors from forty-two cities to attend the sessions. The list of cities whose chief executives have been sent invitations follows:

Michigan, Lansing, Mt. Clemens, Owosso, and Saginaw; Ohio, Akron, Canton, Chillicothe, Columbus, Cincinnati, Cleveland, Dayton, Hamilton, Toledo and Youngstown; Illinois, Belleville, Blue Island, Chicago, Elmhurst, and Millstadt; Indiana, Evansville, Fort Wayne, Indianapolis, Longansport and South Bend; Wisconsin, Milwaukee; Missouri, St. Louis; Pennsylvania, Altoona, Ambridge, Carnegie, Erie, Johnstown, Latrobe, McKees Rocks, Millvale, New Castle, Pittsburgh and Rochester; Kentucky, Louisville and Newport; Tennessee, Memphis; Louisiana, New Orleans, and West Virginia, Wheeling.

This is the second time that Detroit has been selected as the festival city; however, seventy-three years have passed since it last took place here.

A recital was given in the Institute of Arts auditorium, May 9, by Emilie De LaRouche Quisenberry, soprano, appearing in public for the first time in several years. She offered six groups of songs, revealing a fine natural voice and a good understanding of her art. Her songs included German, Italian, French and American numbers. Professor Dell'Orefice accompanied at the piano. Proceeds from the affair were devoted to the benefit of the classes of Italian of the local chapter of Dante Alighieri National Society. HERMAN WISE.

delphia, Mrs. B. F. Maschal, president of the Matinee Musical Club, Alexander van Rensselaer, president of the Philadelphia Orchestra Association for its entire history of thirty years, Frances A. Wister, president of the women's committee of the Orchestra for the past twenty-five years, and Morris Wolf.

W. R. MURPHY

### Noack to Return as Concertmaster of Los Angeles Philharmonic

LOS ANGELES, May 20.—Sylvain Noack, who was the first concertmaster of the Los Angeles Philharmonic, will return next season to his former post, which he left four years ago. Since his retirement from the Philharmonic, Mr. Noack has continued as concertmaster of the Hollywood Bowl Orchestra and of the St. Louis Symphony.

H. D. C.



# American Singers Find Welcome in German Opera Houses



Young American Singers to Whose Talents Germany Has Accorded a Cordial Reception: Left to Right, Norbert Ardelli, as Lohengrin; Elsa Wieber, Robert Steel, Helena Mara and Leone Kruse as Elisabeth in "Tannhäuser"

Photo by Fernand de Gueldre

## MUSICAL AMERICA'S Inquiry into Conditions in Foreign Opera Houses Brings Denial of Reports That Our Artists Have Suffered Reprisals for Rosenstock Affair — Leading German Impresarios and Direction of the Nation's Stage Union State That Attitude Is Receptive to Genuine Talent

By Geraldine de Courcy

BERLIN, May 15.—American reports of alleged anti-American feeling on the part of German musicians and opera houses as a result of the unhappy experiences of Herr Rosenstock at the Metropolitan last season have been widely circulated. The general situation is so equivocal that an attempt to banish some of the latent ambiguities which give rise to such reports may not be amiss.

When the news of the Rosenstock affair reached Germany last year, it released a storm of criticism and comment which became particularly acrimonious when it struck those journalistic strongholds which fly the banner of ultra-nationalism or are the chosen spokesmen of the artists and musical organizations. In estimating the significance of such excitement, it must not be forgotten that Germany has lost none of that peculiar sensitiveness which has always been one of the most flagrant notes in the Teutonic eye. In fact, this touchiness has been greatly intensified by the political events of recent years, so that the highly-strung are ever ready to lay any untowardness to the old plaint of anti-German sentiment.

After Rosenstock's return, the mud-slinging became so violent in some quarters, and the vituperations hurled at those held responsible for this imagined affront became so caustic that it was sometimes difficult for the mere observer to preserve a proper degree of detachment. However, barring the few fire-eaters, it is very doubtful indeed if any wholesale measures of retaliation have ever been considered or

discussed by the large body of musicians as a whole.

### Value of German Career

In trying to estimate the situation correctly and justly, a number of vital points must be kept in mind which might very easily lead to occurrences giving rise to the rumors in question. In the first place, Germany has always offered the greatest advantages to those in quest of operatic careers owing to the large number of subventioned opera-houses, the thoroughness of the régime, the intense interest of the public, and the musical atmosphere and traditions of the country. Before the war, there was a continual ebb and flow of talent between the two countries, and every music centre had its generous quota of ambitious American students bent on absorbing German musical culture at its source. The American musician, therefore, stood high in the public estimation, for in nine cases out of ten he was a German product, either directly or indirectly. And, whatever opinions might have been held subconsciously, they were never overtly voiced, owing to the risk of hitting foul and spoiling potential trade.

Everything is now completely changed in this respect. The handful

of students who are slowly drifting back arrive usually in a state of complete ignorance of conditions, the majority being wholly unprepared for battle in such a highly critical atmosphere of musical snobisme. Firm in the new assurance of their country's own advantages, they show little inclination for the constructive and plodding study of the good old days. Ignorant of the language, of the routine, of the repertory, and of the very spirit of German music, they plunge precipitously into ambitious public appearances and, garlanding their little harvest of rather dubious criticisms as the outward and visible sign of their gifts, proceed to memorize one rôle after the other with characteristic haste, and start forth to market their wares in the discouraging round of theatrical agents.

### Students Often Superficial

All of which merely helps to crystallize the preconceived notions of American superficiality, a point that has been served up consistently in all discussions of Rosenstock's experience. As long as a whirlwind vista of golden dollars floats through the impoverished air, the young aspirants are kept chasing one radiant butterfly after the other until the inevitable climax comes and a cry goes up of partiality and

injustice. All of this bitterness and misunderstanding might so easily have been avoided if they had been content to drop their sounding lines and take their bearings by familiarizing themselves with the network of circumstances impeding their progress at every step.

On the other hand, since the war Germany has been the only Continental country which has laid no official restrictions on the activities or employment of foreign artists, so that the gates have actually been open to all those who were really prepared to compete, irrespective of nationality. The turmoil and perplexities of the inflation period, however, and the subsequent financial stringency have combined with other factors to produce the crisis which is now gradually threatening one proud institution after the other and which is a matter of universal concern. Many of the opera houses which have been accustomed to have two and three casts must now be content with one, if they are to operate at all.

This fact, together with the definite closing-down of many of the opera houses in former music centres such as Coblenz, Heidelberg, Würzburg, and other cities, has turned adrift a great number of German artists who find themselves high and dry, shut off by official regulations from employment in other European countries and the road to wealth-giving America closed either through lack of personal contacts, missing opportunities, or financial impracticability. Deprived of their livelihood by circumstances altogether outside their control, they cannot turn to teaching, as the broad masses have no money for such luxuries, concert-giving is a prohibitive and profitless pastime, and they therefore become bitter and resentful if foreign singers obtain engagements and are quite humanly willing to seize any excuse by which to win sympathy for their own predicament or eliminate the possibility of any further interference from outside factors.

### German Equity's Statement

The German Equity Association (Genossenschaft der Bühnengenhörigen) is continually receiving complaints of this nature and tries in every way possible to obviate ill-feeling, but throughout the entire country the opera houses are now being op-

(Continued on page 40)



Photo by Aldene

Herman Gelhausen, Who Will Sing at the Allenstein Opera in Germany Next Year, and Doris Doe, Who Made Her German Operatic Debut as Erda in Dresden on May 3



Photo by Suse Byk, Berlin



## ST. LOUIS OPERA ANNOUNCES PLANS

### Twelve Works Scheduled— Symphony Fund Gains Subscribers

ST. LOUIS, May 20.—The Municipal Opera entering its eleventh season at the natural amphitheatre in Forest Park on May 24 has announced a new policy for its productions. The management has secured the services of Milton I. Shubert, who will have personal administration over the entire organization. Instead of having a stock company for the season, the producer will engage special casts for the various presentations. For the season of twelve weeks the operettas already scheduled include: "Nina Rosa," "New Moon," "Show Boat," "Desert Song," "Red Robe," "Blossom Time," "Maytime," "Circus Princess," "Madame Pompadour" and "Alone at Last." Two others will be announced shortly.

Another innovation will be a revolving stage which will be immediately installed at a cost of \$10,000. There will be the regular chorus of 100 voices, chosen from local aspirants, and an orchestra of fifty under Max Steindel. Assisting Mr. Shubert will be Giuseppe Bamboschek, musical director; William Howard, assistant musical director; Lew Morton, stage director; Herbert Moore, art director, and Orry Kelly, costume designer. David I. Russell will continue as manager, and Paul Beisman is in charge of the publicity.

After two weeks of solicitation, Chairman I. A. Stevens of the Symphony Guaranty Fund announces subscriptions of over one-third of the fund of \$750,000, which is the goal. This is to cover a three-year period. As has been previously announced, it is planned to broadcast by means of the fund a series of eighteen or twenty concerts over KMOX, known as the "Advertise St. Louis" campaign, which will tell of the cultural, educational and industrial advantages of the community.

The Apollo and Morning Choral Clubs gave Haydn's "Creation" at the Odeon on April 29. The presentation was a distinct triumph for Charles Galloway and the soloists, Katherine Cowan, soprano; Raymond Koch, baritone (a former St. Louisan); Gilbert Morris, tenor. The chorus was accompanied by an orchestra of thirty.

John Kessler, pianist, of the faculty of the Miller-Ferguson Institute, gave a recital on April 24. The Philharmonic Society gave its final orchestral concert, Frederick Fischer conducting, at the Scottish Rite Cathedral on April 24.

SUSAN L. COST

### Announce Repertoire for Los Angeles

LOS ANGELES, May 20.—The Los Angeles Opera Association has announced the repertoire and personnel for its fall series, to extend from Sept. 20 to Oct. 13. The singers to be heard include: Maria Jeritz, Queena Mario, Clare Clairbert, Elinor Marlo, Hope Hampton, Dorothee Manski, Ezio Pinza, John Charles Thomas, Beniamino Gigli, Frederick Jagel and Sidney Rayner. The repertoire includes "La Bohème," "Tannhäuser," "Traviata," "Cavalleria Rusticana," "Hänsel und Gretel," "Mignon," "Salomé," "Manon," "Girl of the Golden West" and "Lucia." The conductors will be Karl Riedel, Gaetano Merola, Artur Rodzinski, Pietro Cimini and Wilfred Pelletier.

## Convention of American Pen Women Hears Works by Composer-Members



Prominent Participants in the Recent Convention of the League of American Pen Women: Left to Right, Marianne Genet, Composer, of Pittsburgh; Gena Branscombe, Composer, of New York, and Dorothy De Muth Watson, of Washington, National Chairman of Music of the League, "Snapped" at the Congressional Country Club in Maryland

WASHINGTON, May 20.—As a feature of the national convention of the League of American Pen Women held in Washington during Easter Week, a number of women composers presented their works, at the official concert, given in the ballroom of Mrs. Henry F. Dimock on the evening of April 24, two compositions winning prizes in the recent Pen Women's musical contest were heard. The first prize work, a String Quartet by Mary Howe of Washington, was played by the National String Quartet, composed of Henri Sokolov, first violinist; Max Zindar, second violinist; Samuel Feldman, viola; and Richard Lorleberg, cellist. The work is somewhat modern in treatment, but always scholarly, and was well performed.

### "Flower Cycle" Presented

A "Flower Cycle" by Dorothy Radde Emery was sung by Evelyn Randall, with a clear voice and good diction. In the accompaniment, the violin and 'cello parts were played by Mr. Sokolov and Mr. Lorleberg, respectively, of the National String Quartet, with Mrs. Emery at the piano. The work is a sympathetic setting of words by Grace Thompson Seton, who was reelected National President of the League of American Pen Women. This work won honorable mention in the contest of the Pen Women this year.

On this program was heard a first performance of a new "Arabian Caravan" Suite, for soprano, tenor, viola, Oriental drum and piano, by Marianne Genet of Pittsburgh. Emily Marsh, soprano, and Jesse Veitch, tenor, with Mr. Feldman, viola, Mr. Sokolov playing the Oriental drum, and the composer at the piano, performed the alluring and atmospheric work, which utilizes a text by Grace Thompson Seton.

Phyllis Fergus of Chicago, who won second honorable mention for an ensemble composition for ten instruments, presented at this official concert two of her compositions. "Day Dreams," scored for speaking voice, singing voice, violins and piano, was given by Dorothy Wilson Halbach, contralto; Miss Fergus, speaking voice; Mr. Sokolov and Mr. Zindar, violins; and Mrs. Emery, pianist. The composition made a deep impression. Miss Fergus pre-

sented another of her works, "Radiance," playing the musical setting on the piano while she read the lines, with the violin obbligato beautifully played by Mr. Sokolov.

### Gena Branscombe Conducts Work

The last composition on this program was a presentation of Scenes V and VI from Gena Branscombe's "Pilgrims of Destiny," sung by thirty-five mixed voices from the Capital Choristers' Club, of which Mrs. Emery is the director. Miss Branscombe conducted. This stirring composition was beautifully rendered, the chorus responding with great enthusiasm to the inspiring leadership of the composer. The accompaniment was given by the National String Quartet supported by a double bass, with Mrs. Emery at the piano. It formed a moving climax to the program, given before an audience which included diplomatic, official and social figures and which rose *en masse* to give Miss Branscombe a deserved ovation.

The women composers group, including Marianne Genet of Pittsburgh, Phyllis Fergus of Chicago, and Pearl Adams of New York, presented some of their compositions at the Arts Club on the night of April 22. Emily Marsh, soprano, of Washington, sang a group of Miss Genet's songs, including "Comes Ecstasy," to words of Nelle Richmond Eberhart, and the "Lotus Blossom" of Grace Thompson Seton. Kathleen Culbertson, soprano, and Harlan Randall, baritone, of Washington, sang songs by Miss Adams. The "Galway Lament" by Miss Adams is an especially effective number for baritone.

Gena Branscombe was introduced to the audience, but did not present any of her compositions on this program. Grace Thompson Seton told of her recent Algerian visit. Angela Morgan, poet, of Philadelphia, read from her two recent books of poems. Some of the poems of Laurie Merrill of New York, in beautiful musical settings by Carolyn Beebe of New York, were played by Kurt Hetzel. Miss Fergus read, to her own accompaniment, several of her poems.

Other programs participated in by the women composers and poets in-

## HOLLYWOOD BOWL LEADERS NAMED

### Seven Conductors Booked for Symphonic Series This Summer

LOS ANGELES, May 20.—Plans for the Summer and Fall music seasons in Los Angeles give promise of much activity. Synonymous with Summer in California are the annual concerts in the Hollywood Bowl, commencing this year on July 8. Although a new personnel is at the helm this season, the concerts will reflect largely the ideas of the former regime, as many of the details are outlined a year in advance.

Glen M. Tindall, manager of Bowl activities, has announced a list of seven conductors who will take turns during the eight weeks' series. Alfred Hertz, who conducted the original series in the Bowl in 1922, will inaugurate the season, followed by Karl Krueger of Seattle, for the week of July 15. On July 22, Bernardino Molinari, who has been heard here in the last two seasons, will begin a four weeks' period. Pietro Cimini, conductor of the Los Angeles Opera Association, will lead a single concert on Aug. 19, followed by Enrique Fernandez Arbos, Spanish conductor, who will continue until the close of the season on Aug. 30. The list of soloists thus far engaged includes Elsa Alsen, soprano; Margaret Matzenauer, contralto; Richard Crooks, tenor, and Percy Grainger, pianist.

HAL D. CRAIN

cluded that at the home of Mrs. Edward Hood Watson on the night of April 26, when Mary Howe presented a work for 'cello and piano played by Alden Finckel and his wife, Alice Finckel, pianist, and a "Restaurant Piece" for violin and piano, played by Henri Sokolov and Mrs. Howe.

### Country Club Program

The last of the series of concerts at the Congressional Country Club was that given on Sunday afternoon, April 27. Marianne Genet was assisted by Jesse Veitch, tenor, who sang the tenor solo from her "Caravan" Suite. The Columbian Male Quartet, composed of William E. Braithwaite, second tenor and director; Francesco Della Lana, first tenor; Fred Eaton, baritone, and John Chandler Smith, bass, interpreted Miss Genet's "Lily of Arcady" and her "Sea Love," both to words of Grace Thompson Seton, with the composer at the piano. Kathleen Culbertson, soprano, sang Pearl Adams's "Twilight on the Dunes" with a great deal of feeling, and Harlan Randall interpreted the "Galway Lament" in excellent style, the composer playing the piano accompaniments.

Gena Branscombe was assisted in the interpretation of her songs by Gladys George, soprano, who sang "Happiness," and by Evelyn Randall, soprano, who with her husband, Harlan Randall, sang the duet "Laughter Wears a Lilled Gown." Mrs. Randall sang the ever popular "I Bring You Heartsease and Roses." Mr. Randall sang "By St. Lawrence Water," "Krishna" and "At the Postern Gate." Miss Merrill read a group of her poems in settings by Carolyn Beebe to the accompaniment of Mildred Kolb Schulze.

The musical events were arranged by the chairman for music, Dorothy DeMuth Watson.

W.



# London Bemoans Present Dearth of Good Operetta Music

## Plagiarism Suit Concerning Number in Modern Musical Play Brings to Critic's Mind the Paucity of Good Material on Present-Day Stage—New Berners Ballet, Interpreted by Leading Dancers of Diaghileff Group, Is Feature of Cochran Revue—Nicolas Medtner, on English Visit, Heard in Program of His Works

By Basil Maine

LONDON, May 15.—An interesting case has lately arisen where a publishing house has alleged that a tune in a popular musical comedy was stolen from a well-known opera. It is curious that these watchful publishers should have singled out this instance, overlooking a more important example in an earlier production, "Dear Love," in which there is an episode curiously reminiscent of a passage in another opera, by the same composer. I believe this would have been a better case for the publishers, because the idea which seems to have been repeated included more than the single element of note succession.

After all, tune coincidence is a comparatively small matter when it stands alone, just as verbal coincidence is often purely accidental. What really matters is the development of the tune, its harmonic basis and implication, its rhythm or character, its mise-en-scène. Indeed, harmony, rhythm and style are more important points than the actual succession of notes. When an ordinary person with an ordinary ear remarks of a song that it is reminiscent of another and yet cannot recall the name of the latter, it means, more often than not, that the second song is repeating the mood and atmosphere of the first without actually repeating the pattern of its phrases. The songs of Stanford and Schubert provide frequent examples of this.

On the other hand, there are numerous instances where two phrases invented by different composers, are absolutely congruous, each to each, and yet ring quite differently by reason of the context in each case. An example is a phrase in the second act of "Dear Love" and another in the song "I'll Sing Thee Songs of Araby." It is almost impossible to arrive at a satisfactory settlement of so fine a matter in a court of law.

### Lack of Good Light Music

It cannot be disputed that there is a dearth of original melodies in light musical plays. We must accept the fact that, with the possible exceptions of Gershwin, Richard Rodgers and (occasionally) Noel Coward, there are no composers of this class who can strike an individual note. One cause is undoubtedly the bewildering abundance of hastily produced revues and musical comedies. There is neither the time nor the space to be original—especially the space. Hearing so many platitudinous tune-formulae around him, even an original composer cannot but be sti-



Nicolas Medtner, Distinguished Russian Composer, Who Recently Appeared in a Concert of His Works in England

fled when he begins the attempt to think melodically; and when one considers how confined is the sphere of expression which is apt for these light entertainments, one ceases to wonder at the lack of adventure in the musical provision.

We hear a great deal on all sides of the American invasion in the light entertainment world. There are many who are definitely of the opinion that this is the real cause of the death of the national style which was beginning to appear in the work of Paul Rubens, Sydney Jones, Lionel Monckton and Fraser-Simson, just as the French invasion in the latter half of the seventeenth century was responsible for the decrease of the English Fantasy School. At least this can be said however limited these four composers were in the matter of expression, they had one real talent—they could write original tunes. Also, they carried an air with them, a style; and it is this sense of style that is so lamentably lacking among our contemporary composers of light music.

This is hardly the column in which to discuss Cochran's 1930 Revue. But there is one item in this production (which had a three weeks' preliminary

run in Manchester before opening at the London Pavilion on March 27) which can claim the serious attention of musicians. This is Lord Berners's ballet, "Luna Park," presented by solo dancers of the Diaghileff group. The book, by Boris Kochno, is a slight echo of "Petrushka."

### New Berners Ballet Given

The scene is a freak pavilion in Luna Park. The showman enters and raises the curtain of the first niche to show a three-headed man; in the second is a three-legged juggler; in the third, a one-legged ballerina (Nikitina), and in the fourth a six-armed man (Serge Lifar). First of all there is a general dance of the freaks in their niches to a lively three-eighth measure in the Viennese style. Then the lights are turned out and after a time the dancers come out of their niches and are discovered to be quite normal people. This dance is an Adagio of a lyrical



Lord Berners, Noted British Composer, Whose New Ballet, "Luna Park," Was Recently Performed in London

nature which works up to a big climax with horn and trumpet calls. The next is a dance for Nikitina, a light and graceful variation. They all decide to desert the circus. The showman comes in to give a second performance and begins the routine again. Only the freak limbs are revealed this time. The crowd begins to laugh, the showman

turns to look and is horrified. He jumps into a niche and pulls down the curtain.

Obviously, this is very slender material, but it has provided G. Balanchin with an opportunity for some very effective choreography. As for the music, Lord Berners has once again shown how aptly he can write for the stage, especially when there is a chance of skitting "period" music or music that is associated with any kind of environment. He is less serious here than in his brilliant score for the Sitwell ballet, "The Triumph of Neptune," produced three years ago at the Lyceum Theatre. One might even suspect that he is more sentimental, that he has taken his tongue out of his cheek and is actually enjoying the music he intended to parody. This is especially true of the music associated with the three-headed man, which is not only reminiscent of Chaminade, but also of one of Elgar's Enigma Variations. In music of this kind we expect to encounter reminiscences. The revue public is not highly educated in matters of music, and if a composer is to make his points he must make them fairly obvious. Lord Berners has not been too proud to do this, and yet he saves his score from being as commonplace as the original by giving the reminiscence a characteristic twist just when we are preparing to discover its origin.

### Medtner Plays His Compositions

A word about the Nicolas Medtner concert at the Aeolian Hall. The composer gave this with the assistance of May Harrison and Tatiana Makushina. The program included the Second Sonata for violin and piano, in which the violin part was sensitively played by Miss Harrison, the first performance of a new group of Pushkin songs, well sung by Mme. Makushina, and the Improvisation for piano, Op. 47. Medtner's fine piano playing throughout was one of the great features of this concert.

As for the music, no other composer can so successfully leave the unprejudiced critic in two minds. On the one hand, it is easy to point out his extraordinary fertility, his harmonic invention (No. 3 of Opus 47), and his rhythmic devices (No. 5 of the same work and the last movement of the Sonata); also the tremendous expenditure of energy and the ever-ready phrase and its attendant sequences.

On the other hand, it is just as easy to say that this fertility is not creative in the strict sense of the word; that the energy is mere busy-ness and the resourcefulness nothing more than a facility for spinning garrulous notes.

Perhaps a question may help toward a decision. Has Medtner's music any definite character of its own; does it say anything really vital that has not already been said? It would be difficult, I think, to be convinced on this point.

### London Guildhall School of Music Observes Fiftieth Jubilee

LONDON, May 15.—The Guildhall School of Music, founded by the City Corporation in 1879, is celebrating its jubilee this year by a series of social and musical functions. The first was a thanksgiving service in St. Paul's Cathedral, on April 1, attended in state by the Lord Mayor and Corporation.

### Hampton Choir Sings in Westminster Abbey

LONDON, May 20.—Forty singers from the Hampton Institute in America sang in Westminster Abbey on the afternoon of May 4, before the memorial to David Livingstone, giving a program of American Negro spirituals as a tribute to the celebrated missionary to Africa. Great crowds waited at the doors to hear them. The choir later left for a concert at the Palais des Beaux Arts in Brussels on May 6, where their audience included the Queen of the Belgians and the American Ambassador, Hugh S. Gibson, who was patron for their appearance.

The choir gave its first public concert in England on May 3, in Queen's Hall. On May 2, the singers were guests of honor at a reception at No. 10 Downing Street, and guests at tea of J. Ramsay MacDonald, British Premier and his daughter. The choir sang a group of spirituals for their distinguished audience during the reception.

### Ipswich to Mark Wolsey Quaternary with Musical Pageant

IPSWICH, ENGLAND, May 15.—An orchestra of nearly a hundred players and a large chorus will provide the music for the Wolsey Pageant, to be held at Ipswich, June 23-28, to commemorate the fourth centenary of the death of the great statesman, who was born in Ipswich. Court and folk dances will figure in the spectacle. Music of the period of Henry VIII and other old-time works will be a feature.

### Limehouse Opera to Have Premiere at Bournemouth

LONDON, May 15.—"The Chink and the Child," a first opera by Walford Hyden, with a libretto by Thomas Burke, will be produced in June at Bournemouth. The story and locale are those of one of Mr. Burke's most famous stories of the Limehouse district in London. Mr. Hyden was conductor for Mme. Pavlowa on her last two world tours.



# "Music Is a Manly Art"—Says William Lyon Phelps

## Distinguished Educator and Author Tells How He Learned to Love Great Music—Concentration the Open-Sesame to a Wealth of Happiness

By William Lyon Phelps

MOTHER and daughter go to the symphony concert and (if they can afford it) to grand opera; father and son do not. Now music is essentially a manly art. There are more good women football players than there are great women composers.

I believe that listening to great music is one of the most important, yes, one of the most essential occupations for the average man. I am writing this article exclusively for the unconverted. I am talking to men and boys who are bored by symphony concerts or who are afraid they will be bored. I am addressing those male members of the household who believe they are not musical. Why do they hate good music? The answer is simple. It is because they do not listen.

I was once myself in that condition of ignorance and darkness. But today I had far rather hear good music than hear anything else on earth. No music is too elevated for me. The stiffer the program, the better it is.

When I was a sophomore in college, I had no liking for real music. I enjoyed comic opera and a brass band. While I was in this state of Philistine darkness, Theodore Thomas came to New Haven with an orchestra and announced a series of concerts. The first would be Beethoven and Wagner. To me this sounded terrible; but being willing to educate myself, if such a thing were possible, I went.

Never shall I forget the boredom of that evening. Thomas was a great conductor, he had a competent orchestra, and the compositions were by men of genius. Nevertheless I suffered horribly. I gazed over the audience to see how my fellow sufferers were enduring it. Some of them were asleep. I envied them. Some other men had awakened suddenly from a nap and glared defiantly about them. Others were trying to look intelligent, exactly the way people look when a lecturer quotes something in a foreign language. But instead of looking intelligent, they looked depressed.

### Music Brings Happiness

Continuing to look attentively at the faces of the audience, I observed here and there persons enjoying this occasion. They were obviously very happy. Now they had paid no more for their seats than I had. They had paid a dollar and I had paid a dollar. Yet they were getting everything. I was getting nothing. I am a Yankee, and I like to get the worth of my money. I could not endure the thought that something splendid was going on and I was missing it. And I began to believe that it was not the fault of Beethoven and Wagner.

What an idiot I should have been if I had gone home that night and said, "Never again! I am not musical." Then I might have gone through life and missed one of the richest sources of happiness.

Thinking it over after that concert, I said to myself, "There must be something great here. I don't get it, but I will go again." I went to the next concert. It was almost as bad. I was bored again, though perhaps not so hideously as before. Well, I kept on go-

William Lyon Phelps,  
Lampson Professor of  
English Literature at  
Yale

ing. After a while I began to see rifts in the clouds, mountains in the fog, a suggestion of something splendid. After repeated listenings, I reached the state where I had rather hear a competent orchestra play Beethoven and Wagner than hear anything else. And I reached this state of bliss not by study, not by reading books, but simply listening—*listening with all my might.*

I am not a musician. I can play no musical instrument. The first thing I do when I get to heaven will be to learn the piano. I shall spend the first million years on the piano. It will take me about that length of time to master the instrument.



### Listening Demands Entire Mind

One can never appreciate great music unless one listens with serious and devoted attention. It is probable that half the men in the audience at a symphony concert are not really listening. They are thinking of something else. How ought one to listen to music?

Suppose a business man receives a visitor in whose judgment he has con-

fidence. The visitor sets forth a scheme by which the business man will make a million dollars in three months. While this scheme is being explained, the business man listens. He gives the matter his entire attention. He is not absent minded. He is not thinking of women, or of golf, or of any other matters. He gives the visitor his attention because there is "money in it." Well, that is the way a man should listen to the music of Beethoven and Wagner. He should concentrate his entire listening power. Listening in that way is not passive, it is active. It is the outpouring of the energy of the mind. I believe that anyone who is not deaf can become a lover of music simply by listening. The music itself will do the rest. But one must listen, listen as if it were the only means of salvation.

Professor Horatio Parker, a distinguished musical composer, told me he thought I enjoyed music more than he did. He, being a professional musician, could not hear music without thinking how it was constructed, without taking it to pieces, analyzing it: whereas I simply listen to the total, collective effect of the harmonies. Furthermore, he had that very rare gift, absolute pitch, so that the slightest deviation from the pitch by any player in the orchestra gave him torture. I do not know how that is. All I do know is that I have never seen anyone who got more delight from music than I, although I am no musician. Anyone may have this happiness in his life who will take the trouble to listen.

Music is the only universal language. In a world that has so much misfortune and bad luck, it seems an almost incredibly happy chance that musical notation should be in nearly all nations the same. If one wishes to read Goethe or Tolstoy or Ibsen in the original, one must learn German or Russian or Norwegian. But Beethoven and Tchaikovsky and Grieg wrote in the same language!

Furthermore, while poetry and painting and architecture are great arts, music is greater. Music expresses passions and thoughts that are below and above the longest reaches of words and pictures.

In William de Morgan's fine novel, "Joseph Vance," there is a scene I shall never forget. Joseph is walking on the street one day, when through an open window he hears a woman playing the piano. She is playing the Waldstein Sonata by Beethoven. Joseph listens entranced, and he says there is a theme in that sonata that "proves the immortality of the soul."

He meant that such divine music is evidence of life beyond the grave; it sings of immortality. Such music could not have come from a transitory animal; it came from divine inspiration, and is a proof of the sublime destiny of man.

Browning says the philosophers may guess and theorize; the musicians know. Sorrow is hard to bear, and doubt is slow to clear. Each sufferer says his say, his scheme of the weal and woe: But God has a few of us whom he whispers in the ear: The rest may reason and welcome; 'tis we musicians know.

[This article, which was published in the Delineator, is reprinted here as condensed in a recent issue of The Reader's Digest.—Ed. MUSICAL AMERICA.]

## MILWAUKEE HOLDS BIG BAND CONTEST

### 4,000 High School Players Compete for Coveted Honors

MILWAUKEE, May 20.—Nearly 4000 high school youngsters came to Milwaukee recently from every corner of the state for the greatest band contest held in the history of Wisconsin. The tournament had its inception ten years ago when W. A. Arvold of Reedsburg High School promoted the idea of bands getting together to see which could play best. Only four bands took part in that tourney. This year, under the direction of O. G. Gilbert, president of the band association and principal of Lincoln High School in Milwaukee, some sixty-five or seventy bands assembled.

The massed bands formed a parade many miles long and played through the downtown district, incidentally demonstrating the marching ability of the young players, one of the points of scoring the bands for excellence.

### Four Grades of Bands

Only selected bands came to the contest, those with some chance of winning. The class A bands were those with more than thirty months' experience, class B had twenty to thirty, class C from ten to twenty, and class D less than ten months of band work.

There was a multiplicity of awards

in the contest. Winners in the marching contest were: First, Menasha; second, St. Catherine's School, Racine, and third, Algoma. The judges were A. A. Harding, conductor of the University of Illinois band, who judged the music, John L. Kohn, who was judge of uniforms and discipline, and Lieut. L. Martin, who was judge of lines, marching tempo and maneuvers.

The winners in class A were Green Bay, Milwaukee North Division, Shorewood and West De Pere. In class B, first place went to Menasha, Milwaukee Girls' Vocational, Milwaukee Lincoln, Milwaukee South Division, Mount Horeb, Two Rivers and Waupun. The first prize in the sight reading contest in class A went to Algoma; in class B, to Westby.

### Entertainments Given

At a bandmasters' dinner and clinic held at the Hotel Wisconsin the speakers included G. C. Bainum, director of Northwestern University band; E. J. Meltzer, Chicago; A. P. Lesinsky, Hammond, Ind.; C. R. Tuttle, Marion, Ind., and Herman Smith, director of music in the Milwaukee schools.

The Milwaukee Philharmonic Orchestra gave a special concert in the Auditorium for the visiting musicians, Frank Laird Waller conducting. Music in Wisconsin received a stimulus from the competition such as it has not had in many years. C. O. SKINROOD





Dear MUSICAL AMERICA:

Following her big success at Covent Garden last season, that lovely singer, Rosa Ponselle, is to delight British audiences at London's Royal Opera again in a few days. The rightly gifted young prima donna will be heard as Norma, and as Fiora in Montemezzi's "L'Amore dei Tre Re," roles which we have admired her in for several years, but she will also make her debut as Violetta in "Traviata." Though no official announcement from the Metropolitan has yet been made concerning whether Miss Ponselle will add Violetta to her roles here, it is almost certain that she will next season.

I am very glad to see this, for the United States of America is about the only civilized country in the world where the role of this Verdi heroine is sung by a coloratura soprano. In Italy it has long been a vehicle for dramatic singers, and in Germany for dramatic coloraturas. They smile abroad when we assign it to lyric coloratura singers.

Miss Ponselle has demonstrated in such roles as Norma that she is by far Mr. Gatti's best singer of florid music, that she has a vocal technique which few, if any, other members of his company can match. Thus, those who contend that the role of Violetta must be sung by a coloratura will have little to complain of. For the fact is that, in addition to other things, Miss Ponselle is Mr. Gatti's best coloratura singer!

How unfair it is that meretricious music makes its way so easily and quickly! Here is that "Boléro" by Ravel which Toscanini introduced at a Philharmonic concert this season and which other conductors have played since in a number of our cities. I think it is certainly Ravel's least distinguished orchestral work. Yet it has become popular in no time. It is already the subject of conversation at dinner parties. In fact, a charming lady told me the other evening at such an occasion that she had just heard a phonograph recording of a work of Rameau that was the unquestionable source of the Ravel piece. "Who was Rameau?" she asked. I told her. No, it could not be he, as the music from which she claims "Ravel lifted his 'Boléro,'" was not old-style music, such as a composer of Rameau's day would write. Investigation proved that the composer of the piece was not Rameau but Rabaud. That leaves me rather aghast, too; for I have never heard anything by the venerable composer of

"La Procession Nocturne" and "Maurouf" that has the abandon of Ravel's "Boléro." The lady claims, too, that the Rabaud piece is called Serenade. I wonder. . . .

But what I wanted to say was that so popular has the Ravel "Boléro" become that a single Sunday issue of the New York Times contains on its music page no less than four advertisements of various phonograph shops, all of which devote their entire space of their advertisements to announcing either Koussevitzky's Victor recording of the "Boléro" or Ravel's own recording of it in France. Both are excellent, but very disappointing if you've heard Toscanini perform it.

That was a fine move when "Roxy" departed from tradition some months ago and made Joseph Littau chief conductor at his theatre. Littau, you will recall, was associate conductor with Erno Rapee, had done admirable work at the Roxy Theatre and, when Rapee was ill the winter before last, took hold of the Sunday symphonic broadcasts and carried them through nobly.

All the same, it is rare that the post of chief is filled by the next in seniority. It just isn't done often, because those in authority go out and bring in a new man, believing that by so doing they can command more attention. Well, "Roxy" is just as different in this as he is in a lot of other things. He decided to make Littau chief conductor and he has proved that he was right in doing so.

Littau has not only done splendid work in the theatre but by his skillful conducting and his taste in program making he has added to the lustre of the Roxy Sunday afternoon broadcasts at which symphonic music of the highest order is performed. On Sunday, May 4, Littau took his men through Liszt's "Tasso," Chadwick's Sinfonietta and Berlioz's "Roman Carnival"; on May 11 Debussy's "Nuages" and "Fêtes" and John Alden Carpenter's "Skyscrapers" were the chief offerings. And I can tell you that they were played superbly. Littau gets these programs into shape in one, or at most two, rehearsals. Think of that! And half of his orchestra has never seen or played many of the modern compositions which he interprets. Mighty clever work, I say. And I am happy to be able to add that Littau is an American-born conductor. Who says we have no conductors?

One of my imps reports that, one sweltering afternoon early this month while indulging in a milk-shake at the soda fountain of a Fifty-seventh Street drug store, he found himself sitting alongside Mme. Schumann Heink.

Democratically poised on her high stool, enjoying a cooling lemon phosphate, the illustrious contralto was giving a bit of motherly advice to the young fellow who waited on her. He had a bad cold, and the singer was insisting that he snuff some "Vick's" then and there and not wait until he got home. The boy assured her he would as soon as he had a moment's freedom, and the affable diva went on her way.

Our imp asked the dispenser if he knew who had been speaking to him. He did, and added: "She's the genuine article alright!" It's the humanity of her, the heart and soul behind her great voice, that have made Schumann Heink the idol of millions.

Maria Jeritza, according to European dispatches, turned on the tear

ducts full force recently when she appeared in court as defendant in a suit brought by her former secretary and maid, who claimed ten years of back pay! Emotions ran so high that the courtroom had to be cleared and the maid-secretary, having withdrawn the charges and reduced her claim, was awarded about \$2,250, or less than a fifth of what she had originally demanded.

It gave me a great deal of pleasure to read Ernest Newman's article in the London Sunday Times for April 6 on Cosima Wagner, after the grand lady of Bayreuth had passed from us. Mr. Newman's knowledge of Wagner is great, comprehensive and sane and so what he wrote seems to me to be worthy of quoting here for all who love the Wagner music to read and ponder. The world would be a lot better if there were more writers on music who stuck to the music and did not let themselves get too interested in the lives of the makers of the music. Said Mr. Newman:

"With the death of Cosima there passes away the last great figure of the Wagner circle; posterity will probably decide that she was the greatest of them all—that in the last resort the world owes something to her that even Liszt, even King Ludwig, could never have brought about alone.

"We shall not be able to do her justice until we dismiss from our minds the crude conception of her, now becoming current, as a self-seeking woman who in the first place deserted her own husband for Wagner, and in the second place devoted all her energy to imposing a 'legend' upon the world. We cannot even approach 'the truth about Cosima' until we recognize that she was not merely a woman who at a particular phase of Wagner's career came into his life as other women had done before her. The attempt to see Wagner's later life as a struggle between the living Cosima and the dead Minna is a piece of inanity only possible to the film-sodden mentality of the twentieth century. Women have far less influence upon the work of artist than poets and other romantic but unscientific beings imagine. A man does his work in virtue of a certain spiritual constitution the chemical metamorphoses of which depend upon forces much more fundamental than the eyes of this lady or the hair of that. . . . 'Tristan' would have been written even if Mathilde Wesendonck had never lived, though Mathilde Wesendonck would never have been heard of by the world in general had she not been thrown by the fates into Wagner's company at the time that 'Tristan' was raising his temperament to super-incandescence.

"We see Cosima as she really was, and realize what she did for Wagner and for music, only when we put out of our minds everything in her story and in Wagner's that appeals to biographers of the Hollywood type of mentality. Unfortunately the average writer on the subject knows too little of the deeper and more vital aspects of the case. . . .

"The true essence of the Wagner-Cosima-Bülow affair has been generally misunderstood. The world sees it merely as the usual matrimonial triangle. It was not thus that the affair presented itself to those immediately concerned in it; and it is a pity that the world cannot place itself at their lofty standpoint. Bülow's own testimony should be sufficient to justify Cosima. He recognized only the loftiest motives in her abandonment of him to devote herself to the mission of ensuring the realization of Wagner's life-work. In one of his letters of 1870 he thanks his friend Klindworth for not joining in the conventional hue-and-cry against Cosima:

'My thanks to you for not being harsh toward a sorely misjudged woman, who is remarkable not only for her mind but for the capacity of her heart for sacrifice.'

And "Punch" adds a fine tribute in its issue for April 9:

### In Memoriam COSIMA WAGNER 1837—1930

Daughter of Liszt, the Merlin of his art,  
She gave her hand to Bülow, not her heart,  
And, tiring soon of those domestic ties  
Which unemancipated women prize,  
She linked her lot with Wagner's at an hour  
When Fortune frowned and Fame withheld  
her dower.

Others were crushed beneath his conquering  
car;  
She was of steel and knew no wound nor  
scar.  
Nor solely by reflected lustre lit  
Her name on Music's golden roll is writ.  
Hers was the firm indomitable will  
That never fails its purpose to fulfil,  
And in the madness of Bavaria's King  
Found means to foster and preserve *The Ring*.

Therefore, "whatever record leaps to light,"  
Whatever scribes or gossip-mongers write—  
Tales of imperious intolerance,  
Of semi-regal pomp and circumstance,  
Undue adherence to outworn tradition,  
Undue insistence on her sacred mission,  
And lack of kindly humour which repels  
The cheerful wearer of the cap and bells—  
Nothing is here for censure or for blame;  
Nothing can dispossess her of the claim  
To have beyond all others held control  
Of Wagner's dark ungovernable soul.

Fifty in Bayreuth, where till yesterday  
She held her sovran undisputed sway,  
In peace she lies at Wahnfried by the side  
Of him whose fame all challenge has defied,  
Nurse and enkindler of a flame divine  
And jealous priestess of its central shrine.  
C. L. G.

One learns with interest that "the Girl Psychic" of Kansas has informed Marion Talley that her best work "will take her into pictures," also that the roles which she has had "have not been to her advantage."

Of course it will be thrilling to see Miss Talley in a, say, Pola Negri part, but truth compels me to state that the acting she did while at the Metropolitan does not inspire me to hope for any such experience.

Miss Talley, as a public entertainer, reminds me of an episode between a popular and handsome concert baritone and the late Col. Henry W. Savage, who was offering him the role of Danilo in his revival of "The Merry Widow" a decade ago.

"What I want, Mr. Blank," said the genial Colonel, "is a man who is first of all, a dancer, second, an actor, and least of all, a singer."

"Then I won't do," answered my friend, "because I sing better than I act and I act better than I dance!"

He didn't get the job!

With all due deference to the late Colonel, it seems an absurd thing to engage a singer for an operetta and then tell him he must dance better than he sings. That's one of the troubles with our light opera stage. We will stand for anything in the voice line. In Europe, Germany especially, the most famous grand opera artists do not disdain to appear in the lighter works. Perhaps that's why their general stage technique is so far superior to anything we have on this side of the water. Any great actor will tell you that studying Dogberry or Sir Benjamin Backbite will improve his Hamlet or his Charles Surface. So will your

*Mephisto*



# Bach Mass Is Feature of Concerts in New York

**Recitals Continue to Draw Interested Audiences Despite Lateness of Season—Debutants Still Appearing—Choral Concerts Popular with Music Lovers**

IT may be on account of the lateness of spring this year, or perhaps for other reasons, but the number of concerts during the past fortnight has been unusual for the month of May when, generally speaking, the concert rooms don their linen covers until the fall. A number of recitals of considerable interest have been given by newcomers and several of the well-known choral organizations have been acclaimed in unusual programs.

## Oratorio Society in Bach Mass

That Bach is one of the most popular composers of the hour was proved again when on Monday evening, May 5, Carnegie Hall was filled to capacity to hear the performance of his B Minor Mass by the Oratorio Society Chorus under Albert Stoessel's artistic leadership.

Mr. Stoessel has done the "High Mass" on several occasions, and has earned the right to be considered one of its authentic interpreters. This time he outdid himself and gave a performance, which was informed throughout with the spirit of the composer. There was fine attention to nuance both in the choral and solo numbers and a happy co-ordination of forces. In the few places where the audience was permitted to applaud, it indicated its very



Vittorio Giannini, Whose Compositions Were a Feature of the Juilliard Graduate School Concert on May 6

warm approval of the conductor's ability.

To choose a solo quartet for this work of severe demands is difficult. Mr. Stoessel surmounted this, too, with much success, Merle Alcock and Arthur Kraft carrying off the solo honors. Mrs. Alcock, always a fine artist, brought to her singing of the "Agnus Dei" a poignantly expressive quality, free from sentimentality, that was noteworthy. Mr. Kraft's "Benedictus," an air which few tenors of our day encompass vocally, much less understand musically, was superlatively given. He sang with exquisite tone and made his every measure telling. It was a memorable performance. Mildred Faas, soprano, and Norman Jolliffe, bass, completed the solo quartet, Miss Faas revealing herself as an experienced Bach singer. Hugh Porter was the organist, playing much too loud at times, and Alfred M. Greenfield was at the cembalo.

The presentation was given this time with a half hour's intermission after the "Gloria in Excelsis," an excellent procedure in so lengthy a composition. The Bach Mass will in time be as much an annual event in New York as Handel's "Messiah." Perhaps some day the Oratorio Society will substitute Bach's "Christmas Oratorio" for the "Messiah" and make happy a lot of Bach enthusiasts at Christmas-time? We hope so. A.

## Juilliard Graduate School

A concert of compositions by pupils of Rubin Goldmark at the Juilliard Graduate School was given in the Town Hall on the evening of May 6.

The program opened with a Sonata for violin and piano by Vittorio Giannini, in which the composer assumed the violin part assisted by Frances Hall at the piano. The work was beautifully conceived and written with mastery, making an excellent impression. Following this there was heard a Madrigal for Four Voices on a poem by Petrarch translated by Frederick Martens, the music by Mr. Giannini. The singers were Beatrice Hegt, Inga Hill, Clyde Dengler and Evan Evans. In this Mr. Giannini captured the medieval musical spirit and re-created the mood of the poem to a marked degree.

The third number was a sonata for violin and piano by Antonio Lora, played by the composer at the piano and Helen Berlin, violinist. This work had more of the contemporary spirit than the previous sonata. It was well given and well received. Variations on an Original Theme for piano by Paul Nordhoff were played by the composer.

They showed a high degree of musical knowledge and a clever harmonic sense. The final number was a String Quartet by Mr. Giannini played by the composer and Solomon Deutsch, violins; Paul Rabinoff, viola, and John Frazer, cello. Again, Mr. Giannini displayed fine harmonic sense and command of form. The appreciation of the audience throughout the concert was unanimous. J.

## Gerard and Stewart

The final Wednesday night concert at the Barbizon was given on May 7, by Ruby Gerard, violinist, assisted by Oliver Stewart, tenor. Miss Gerard disclosed unusual skill as well as a fine, suave tone in the Wieniawski D Minor Concerto and groups of shorter numbers. Her playing proved interesting in every respect. Mr. Stewart sang a "Bohème" aria and songs by Italian, French, German and American composers. The accompanists were Ruth Emerson and Frank Chatterton. J.

## Huss Pupils in Recital

Mr. and Mrs. Henry Holden Huss presented a group of their piano and vocal pupils in concert in Steinway Hall on the evening of May 7 before a large and enthusiastic audience. Much real talent was evinced by the young artists, their performances reflecting the high ideals of their teachers. A feature of the program was the first movement of Bach's Concerto in D Minor, which was given a brilliant reading by William Craig, Lillian Loewe and Jeanette Weidman under the baton of Mr. Huss. Among the piano soloists heard during the evening were Miss Weidman, Betty Bayne, Eleanor Miles, Alice Warne, Helen Scott, Mr. Craig, Oscar Schlossberg and Ira Karganov. The singers, who contributed arias, lieder and modern songs, included Gertrude Folston, Denny Prager, Vera Cotte, Viola Steimann, Emily Swain, Helen White, Gene Barlow and George Wallace. Miss Weidman played their accompaniments with taste and skill. E.

## Women's University Glee Club

The fourteenth concert of the Women's University Glee Club, conducted by Gerald Reynolds, brought a fascinating program of Scandinavian music in the Town Hall on the evening of May 8. Gudmundur Kristjansson, Icelandic tenor, was the assisting artist. Soloists included also the following members of the club: Muriel W. Ackerman, Alinda Burnham, Margaret Conant Hall, Elinor Everitt Self and Winsome Worthen. Madeleine Marshall was the accompanist. Scandinavian church music from the fifteenth and sixteenth centuries, a group of very interesting Icelandic music arranged by Jon Leifs, and works by Grieg, Sinding, Sjögren and Gade were some of the items sung with much appeal and musicianship by the university women. Mr. Kristjansson sang two solo groups by composers of his country with vibrant voice and emotional effect. As a sort of interlude, a new American work, a Theme and Variations by Robert Russell Bennett, "in the form of several observations on a theme by Nietzsche," was presented. The audience was warmly cordial. M.

## New Rochelle Glee Club

The College of New Rochelle Glee Club, J. Oscar Miller, conductor, gave a concert in the Town Hall on the evening of May 9. The young women sang with excellent tone and expression short numbers by Palestrina, Fletcher, Strickland, Dunn, Leroux and Pearl Adams, in the first part of the program, and in the second Deems Taylor's arrangement for women's voices and baritone solo of Ethelbert Nevin's cantata, "The Land of Heart's Desire," in which Edwin Orlando Swain was the

soloist. Virginia Ann Smith and Virginia Gilmartin, sopranos, and Giocconda Lazzari, pianist, all students of the college, were other assisting artists. Various accompaniments were supplied by Siegmund Grosskopf and his orchestral ensemble, Miss Lazzari and Ralph Douglass. E.

## West Side "Y" Glee Club in Concert

The West Side Y. M. C. A. Glee Club, J. Oscar Miller, conductor, gave a concert in the new building of the association on the evening of May 12, singing with excellent effect numbers by Wagner, Mendelssohn, Cady, Kountz, Fitzhugh, Protheroe and others. Edna Indermaur, contralto, was the assisting artist, contributing two groups of solos and an aria from Donizetti's "Lucrezia Borgia." Alice Nichols and Harvey Brown were the accompanists for Miss Indermaur and the club, respectively. E.

## Nina and Westell Gordon

Nina Gordon, pianist and soprano, and Westell Gordon, tenor and cellist, appeared in the Town Hall on the evening of May 12. Miss Gordon acted as accompanist for herself and for her brother, and disposed of her vocal share of the program more as a disease than a concert singer. Much of her work showed originality and genuine ability for the sort of entertainment presented. Mr. Gordon was heard in Mylio's aria from "Le Roi d'Ys" and in song groups which included three numbers by himself. J.

## Pietro Barchi, Tenor

Pietro Barchi, tenor soloist at St. Patrick's Cathedral, assisted by Leo de Hierapolis, baritone soloist at the Cathedral, and Helen Wells Burton, soprano, and Marie Mattern, was heard in concert in Carnegie Chamber Music Hall on the evening of May 13. Mr. Barchi displayed a fine voice in arias and songs by Mascagni, De Crescenzo, Cimara, Pietro Yon, Donizetti and Cilea. He was also heard in a duet with Mr. de Hierapolis and a trio with Mr. de Hierapolis and Miss Mattern. Constantino Yon accompanied. H.

## A Cappella Singers

The A Cappella Singers, Margarete Dessoff, conductor, gave its second concert of the season in the Engineering Auditorium on the evening of May 14. The program began, as all good choral programs should, with a number by Palestrina, in this case, his "Salve Regina." There was then a group of old English madrigals and before the intermission, the first American performance of Schönberg's "Peace on Earth." Pizzetti's "The Swallow" began the second half and the program closed with numbers arranged by Grainger, Holst and Randerson, in the first of which a solo was sung by Arthur Levasseur.

The Schönberg work, written in 1907, is an example of his compositions in his pre-atonal days. It is mental rather than emotional in content and is not of world-shaking interest. Its extreme difficulties were surmounted splendidly by the chorus.

Throughout the evening, Miss Dessoff's conducting was of that excellence which one has come to expect from her. Not only were the mechanics of choral singing finely attended to, but the tone quality and elasticity were unusual in every way. J.

## Irakli Orbeliani, Pianist

Irakli Orbeliani, said to be a prince of that part of Russia formerly known as Georgia, made his concert debut in Steinway Hall on the afternoon of May 15.

Mr. Orbeliani displayed technical facility in an exacting program which ranged from Bach to Balakireff. Some particularly fine playing was done in the A Major Sonata of Mozart and this (Continued on page 34)

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## New Pizzetti Opera, "Lo Straniero," Received with Enthusiasm in Rome

ROME, May 10.—Amid scenes of great enthusiasm, "Lo Straniero," the latest operatic work from the pen of Ildebrando Pizzetti, had its world-premiere on the stage of the Costanzi Theatre on the evening of April 29.

The audience, which represented not only the most important musical and intellectual elements of the Eternal City, but the social element as well, proclaimed the new work to be the most important in this form since the war and one which will undoubtedly place its composer in the forefront of contemporary operatic composers.

Mr. Pizzetti has already several operatic successes to his credit, "Fedra," written to a book by Gabriele d'Annunzio, "Debora e Jael" and more recently "Fra Gherardo" which last was sung at the Metropolitan last season.

While following out his theories of making the music express the emotions of the text by its general character rather than by characteristic motives, the composer has in this latest work written more melodiously than in some of his previous operas. As in the case of "Fra Gherardo," some of the finest moments in the work are in the choral parts.

### A Biblical Drama

As in other operas, Mr. Pizzetti has been his own librettist. The plot of his work is not taken from Kotzebue's celebrated drama of the same name, but is laid in Biblical times, during the reign of the Shepherd Kings.

The opera begins with the elderly King Hanoch in council with the wise men of his tribe. Sceduer, his son-in-law denounces a stranger who has joined the tribe and who has won the favor of King Hanoch. Sceduer demands that the stranger be banished.

King Hanoch tells the Council that he intends to give his beautiful second daughter Mary as a wife to the stranger and Sceduer becomes enraged.

### Wise Men Condemn Stranger

The Stranger appears surrounded by singing children and girls carrying vine branches. King Hanoch publicly announces his intention to give his daughter in marriage to the Stranger, but the latter explains he cannot accept until he has revealed his true identity. He says he is an outcast because in an altercation with his father, who wished to sacrifice a beautiful girl to the gods in obedience to an oracle, he had killed him. Torn by remorse, he can never rest until he has expiated his crime.



Ildebrando Pizzetti, Whose Latest Opera, "Lo Straniero" Recently Had Its World-Premiere in Rome

Sceduer and the other wise men decide that the Stranger deserves death, but Hanoch intervenes and orders the Stranger to depart. The Stranger listens in silence and the curtain falls.

leaving him deserted by everybody.

The second act takes place in the same scene just before dawn. The Stranger is about to set out into the desert. Suddenly he hears steps behind him and turns to see Mary, who offers him food and drink. He refuses her gift, saying it is useless, as he is destined to die within a few days in the desert. Mary offers to accompany him into exile, but he declines to allow her to go with him.

### Stranger Stoned to Death

King Hanoch, entering with his people, is angry at finding Mary with the Stranger and the people start to stone him. Mary rushes to the Stranger's side and is killed. With a last effort the Stranger raises himself, and turning to Hanoch's people, he points to Mary lying lifeless by his side and sings, "She has given all her blood to teach men to love. People of Hanoch, the light of God is in this limpid dawn. His voice is in our hearts. Do not weep, but sing hallelujah. Lift your eyes to the light which envelops you."

### Magnificent Finale

The curtain falls with the chorus singing, "Glory to the being who died to give life to the dead. Hallelujah! hallelujah! Glory to her blood which made light shine where shadow was. Hallelujah! hallelujah! There is but one way to ascend to the Lord-love."

The staging of the production was excellent and the conducting of Gino Marinuzzi brought out all the beauties in the work.

The principal parts were taken by Renato Zanelli as the Stranger; Maria Zamboni as Mary; Giacomo Vaghi as King Hanoch and Gaetano Viviania as Sceduer.

## HOUSE BILL BARS ALIEN MUSICIANS

### Congress Urged to Restrict Entry of "Laborers"— "Artists" Not Affected

WASHINGTON, May 20.—The House Committee on Immigration on May 13 held a well-attended hearing on the bill introduced in the House by Representative Johnson, of Washington, to restrict the entry of musicians from foreign countries. It is understood that the measure was introduced at the request of the American Federation of Musicians.

Samuel T. Ansell, representing the musicians' federation, told the committee that, under the provisions of the proposed legislation, the Secretary of Labor could admit musicians of distinguished merit and ability or musicians who are members of an association with similar qualifications, and that under such order by the Secretary of Labor they would be exempt from the labor contract law. The purpose of the bill, he explained, was to protect American musicians against imported talent of less than "distinguished ability." He emphasized the fact that the conditions obtaining in the music profession in the United States at present made this restriction necessary.

Assistant Secretary of Labor Husband explained to the committee the purposes sought to be obtained by the proposed change in the contract labor laws, stating that no effort is intended to be made to restrict the entry or stay of instrumental musical artists who are to remain temporarily to give con-

certs or other musical performances, but is intended to secure a stricter observance of the contract labor law as it applies to the salaried musician.

The bill provides that the words "contract laborer" shall be held to include instrumental musicians, and the word "artists" shall be held to mean only those of distinguished merit and ability, or members of a musical organization of similar standing, who are applying for admission as such.

In determining qualifications, consideration shall be given the nature and scope of such applicant's contract of employment, the actual or potential public demand for his appearance before audiences within the United States, and his earning capacity. The terms of a musician's contract must be fixed and definite as to time and place and his departure from the United States upon termination of his contract must be satisfactorily assured, by bond or otherwise, as the Secretary of Labor may determine.

ALFRED T. MARKS

## SCHOOL MUSICIANS GIVE SPRING FETE

### Baltimore Children Appear in National Music Week Program

BALTIMORE, May 20.—Under the auspices of the Board of School Commissioners the annual spring music festival was given by the public school children of Baltimore on the evening of May 8 at the Lyric, as part of the celebration of National Music Week. The performers included the All-City Junior High School Orchestra, a group of 150 enthusiastic aspirants, and the orchestra of the Senior High Schools, both groups trained under the direction of John Itzel.

A pantomime of Shakespeare's "Midsummer Night's Dream" with orchestral reproduction of the Mendelssohn music, under the direction of Frances Jackman was very effective. A large chorus of the elementary grades, conducted by Dena Cohen, sang with spirit the difficult setting of a Chinese legend, "The Emperor and the Nightingale" with words by B. Fitzgerald and music by Franz C. Bornschein. A chorus of junior high school pupils sang a group of folk songs with well-balanced tone.

The feature of the program was the cantata—"The Vision of Sir Launfal" by Franz C. Bornschein, sung by the All-City Senior High School Chorus with accompaniment of the All-City High School Orchestra under the able direction of John Denues, Director of Music Education. William Christopher, tenor, and Walter N. Linthicum, baritone, were the soloists.

Anton Horner, French horn, member of the Philadelphia Symphony Orchestra assisted the Peabody String Quartet in its final program on April 29. Frank Gittelton, violin, Pasquale Tallarico, pianist, and Mr. Horner presented the Brahms trio Op. 40. The quartet gave admirable interpretations of compositions by Mozart and Schumann.

Ernest Hutcheson, pianist, was the soloist at the final concert of the series at the Maryland School for the Blind, at Overlea, April 27.

B. C. F.

### Wagenaar Gives Lecture Series at Master Institute

Bernard Wagenaar, whose Sinfonietta will represent the United States at the Liège Festival of the International Society for Contemporary Music, recently concluded a series of lectures on the history and appreciation of music at the Master Institute of Roerich Museum. Mr. Wagenaar is a member of the faculty in composition and harmony. He has recently completed his Second Symphony, which will have its premiere next season.

### IMPORTANT!

The following issues of MUSICAL AMERICA are desired to complete a file. Communications to Box M. S., Care of MUSICAL AMERICA, 113 West 57th Street, New York:

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## Myra Hess to Return for Countrywide Tour Opening in November



Myra Hess, English Pianist, Who Will Again Tour America Next Season

Myra Hess, English pianist, will return for another American tour next fall, postponed from this season because of the grave illness of her mother. Because of a desire to remain near her bedside, the pianist cancelled nearly forty concerts of a tour that would have taken her from coast to coast.

Miss Hess first appeared in this country in the spring of 1922. The pronounced success which attended this tour led to several others in succeeding years. She has played as recitalist and as soloist with orchestras in most of the large cities of the United States. A memorable occasion was that on which Miss Hess played a Mozart Concerto with the New York Symphony under Walter Damrosch.

Miss Hess will open her tour with a New York recital on Nov. 8. She will remain here during the entire season, playing from coast to coast, under the management of Annie Friedberg.

### Artists Engaged for Spring Festivals

Arthur Hackett, tenor, was engaged to sing in the Bach B Minor Mass at the Bach Festival, Bethlehem, Pa., Claire Dux, soprano, was engaged for the Ann

Arbor, Mich., and the Mount Vernon, Ohio, Festivals. Richard Bonelli, baritone, was heard at the Ann Arbor and Evanston, Ill., Festivals this Spring.

At Ann Arbor, Nanette Guilford, soprano, and Kathryn Meisle, contralto, sang in the Verdi Requiem on May 17 and Merle Alcock in the Bach Magnificat on April 15. The Barrère Little Symphony was engaged for three performances at the Harrisburg, Pa., Mozart Festival, where Alice Mock, Chicago Opera soprano, was also heard in the soprano part in the Mozart C Minor Mass, as soloist with orchestra, and in "The Children's Crusade" of Pierné.

### BRAHMS CONCERT GIVEN

Reading Choral Society, Under Norden, Assisted by Dorothea Flexer

READING, PA., May 20.—The Reading Choral Society, under N. Lindsey Norden, of Philadelphia, gave a Brahms Festival Concert in the Strand Theatre on the evening of May 7. Dorothea Flexer, contralto of the Metropolitan Opera Company, was the soloist with the chorus and an orchestra of fifty players from the Philadelphia Orchestra.

The program included the "Song of Destiny," "Nänie" and the "Alto Rhapsody," sung by the guest soloist with the male chorus and the orchestra. Miss Flexer was heard also in a pleasingly sung group of Brahms lieder, including the "Sapphische Ode," "Auf dem Kirchhof" and "Feldeinsamkeit." The chorus excelled in its contribution to the program.

The orchestra contributed the spirited "Academic Festival" Overture, played in excellent fashion. The audience was a large and enthusiastic one. M. B.

### Sevitzky Heard as Guest Conductor of Mastbaum Theatre Symphony

PHILADELPHIA, May 20.—Fabien Sevitzky, conductor of the Philadelphia Chamber String Simfonieta, has been engaged as guest conductor of the Mastbaum Theatre Orchestra, in this city. During the first week of his engagement he presented the "Roman Carnival" Overture by Berlioz. Both conductor and music were enthusiastically received by the public. During the second week he presented some Brahms Hungarian Dances and Berlioz's "Rakoczy" March.

Mr. Sevitzky was re-engaged as guest leader of the organization for two additional weeks.

### David Mannes Addresses Convention in Washington

WASHINGTON, May 20.—David Mannes, of the David Mannes Music School and conductor of the concerts at the Metropolitan Museum in New York, spoke on "Music in the Museum" at the Washington convention of the American Federation of Arts, on the evening of May 15. The session was held in the chamber music auditorium of the Library of Congress and was devoted to a discussion of music and its appreciation.

Max Rosen, violinist, who has recently come under the management of Annie Friedberg, has been booked for a concert in the Auditorium at Ocean Grove, N. J., on July 19.

## Los Angeles Hails Programs by Recitalists and Ensembles

### Zoellner Quartet Marks Quarter Century of Ac- tivity with Concert—Sym- phony Club Concludes Series—New Instrumental Trio Formed—Programs by Student Players and Harpists' Association Are Features

LOS ANGELES, May 20.—The Zoellner String Quartet celebrated the twenty-fifth year of its existence in a concert in the Biltmore on April 28. This organization, composed of Joseph Zoellner, Sr., a daughter, Antoinette, and two sons, Joseph, Jr., and Amandus, has travelled through two hemispheres and given more than 2000 concerts. In recent years the organization has toured little, the members devoting their time to the work of the Zoellner Conservatory. On this occasion, the quartet played numbers by César Franck, Haydn, Rubinstein, Glazounoff and Debussy.

Irving Hardon, Negro baritone, gave an ambitious program in Beaux Arts Auditorium on April 28. His voice was revealed as one of pleasing quality, not yet under complete command.

The Symphony Club, composed of 100 amateur musicians and students and founded and conducted by Ilya Bronson, first 'cellist of the Philharmonic Orchestra, gave its last program of the season in Philharmonic Auditorium on the evening of April 26. The organization continues to show marked progress in its performance of symphonic music. The program included Wagner's "Flying Dutchman" Overture, Brahms's Second Symphony, Chabrier's "España" and Mozart's Piano Concerto in D Minor, with the conductor's young daughter, Lola, as soloist. The young pianist revealed a fine technical equipment and received much applause. She is a pupil of Birdienc McNamara.

Muriel Kerr, pianist, chosen by the New York Schubert Memorial committee for a Metropolitan appearance, revealed unusual ability in an auditorium recital, given under the auspices of the local committee.

### University Players Tour

The University of Southern California Orchestra, under the leadership of Alexander Stewart, and the Girls' Glee Club, J. Arthur Lewis, conductor, returned recently from a five-day tour of cities in Southern California. The orchestra, consisting of thirty-five players, gave eleven concerts in the five days, playing in San Diego, El Centro, San Bernardino, Riverside, Glendora and Pasadena. The orchestra will accompany a chorus of 400 singers in a gala performance of "Elijah" in Shrine Auditorium on June 5.

The Artist Students' Endowment, presented three members, Marguerite Bitter, pianist; Karl Rossner, 'cellist, and Luther Hoobyar, tenor, in a program in the Hollywood Knickerbocker recently. The Endowment, headed by Dr. Leonard Siever, announces a series of auditions this summer on behalf of the Eastman School of Music in Rochester.

A new instrumental trio has been formed for concerts in the Southland, listing Ilse Rodzinski, pianist; Lysbeth LeFevre, 'cellist, and Albert Vertcham, violinist. The organization will be known as the Rodzinski Trio and will be under the management of Romona Little of the National Music League.

The Southern California Chapter of the National Association of Harpists, gave an interesting program in the salon of Mrs. Grace Huntington on the evening of May 9. Marietta Bitter of New York, was the chief performer, playing a group of solos that featured three modernistic numbers by Carlos Salzedo. There were also solo numbers by Lucy Lewis and concerted groups by May Hogan Cambern, Gertrude Peterson, Marguerite Wilbur, Lois Playfair, Martha Fisher, Cecelia Stephens, Mary Jane Mayhew and Alfred Kastner. Madeline Patton, soprano, accompanied by Mr. Kastner, was the assisting artist. Mr. Kastner, solo harpist of the Philharmonic Orchestra, is president of the local chapter.

Composition of Charles Wakefield Cadman were featured in a musical service of the Hollywood Baptist Church on May 11. A choir of forty voices, conducted by Charles L. Munro, and assisted by S. Howard Brown, organist; Zaruhi Elmassian, soprano, and Mr. Cadman at the piano, gave a miscellaneous program that attracted more than a capacity audience.

HAL DAVIDSON CRAIN

### Furtwängler Resigns Post as Vienna Conductor

Wilhelm Furtwängler, who only a few weeks ago signed a contract to conduct the Vienna Philharmonic in a series of concerts annually during the next three years, has suddenly resigned his post. According to an Associated Press dispatch from the Austrian capital on May 13, the resignation created a sensation, as it was both unexpected and unexplained. Furtwängler some time ago was reported in foreign dispatches to have declined an offer to return as conductor of the New York Philharmonic-Symphony next season, because of his engagements in Europe.

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## CHORUSES HONOR ARTHUR WOODRUFF

### Six Organizations Combine in Jubilee Concert for Veteran Conductor

Signalizing his fiftieth year as a choral conductor, six glee clubs with a combined membership of about 700 honored Dr. Arthur D. Woodruff with a golden jubilee concert in Carnegie Hall on the evening of May 7. The organizations taking part, all of which, at one time or another, had sung under Dr. Woodruff's baton, were the Orange Musical Art Society, the Lyric Club of Newark, the Women's Choral Society of Jersey City, the Englewood Musical Art Society, the University Glee Club of New York and the Orpheus Club of Philadelphia.

Dr. Woodruff made a short speech in which he announced that it was his last until his seventy-fifth anniversary, after which Channing Lefebvre read a congratulatory telegram from President Hoover and from various persons prominent in the musical world.

The musical part of the program under the baton of Mr. Lefebvre consisted of choral works by Woodman, Andrews, Speaks, Parker and others. Dr. Woodruff conducted his own "One Bit of Heaven" and the combined choruses in



Dr. Arthur D. Woodruff, Veteran Choral Conductor, Who Was Recently Feted on His Golden Jubilee

Schubert's "Omnipotence" with Irene Williams, soprano, as soloist. Other soloists were Reinald Werrenrath, baritone, and Alfred O'Shea, tenor. The program ended with "Dear Old Conductor."

Sarah Lawrence College of Bronxville, N. Y., organized by Mme. Avis Bliven Charbonnel of Providence, gave an interesting concert on April 26. A feature of the program was a three-piano suite, written especially for the ensemble by Florence Parr-Gere. It was played by Grace McCreery, Mary Cook and Virginia Clymer.

N. BISSELL PETTIS

### Budapest Engineer Invents "Radio-Piano"

LONDON, May 15.—Dr. Stephen Franko, a Budapest engineer, is reported to have invented a simple and inexpensive "radio-piano." A keyboard, which can be placed on a table, controls the current circulating in a number of electro-magnetic coils. Through a wireless receiving set and amplifier this is said to produce effects equal to those of a fine piano. The inventor has also constructed a "radio-organ" and a "radio-violin" on similar principles.

### Airplane Aids J. J. Vincent to Conclude German Opera Bookings

Value of the airplane in modern business was demonstrated by J. J. Vincent, managing director of the German Grand Opera Company, in the course of a tour of twenty-five cities in which he made arrangements for the third visit of the company to the United States next season. Mr. Vincent hired a plane in Louisville, Ky., and flew to Lexington, concluded his business there and hired another which conveyed him to Cincinnati, all in one day.

Mr. Vincent has announced the following dates for the next season: Cleveland, Jan. 8, 9, 10 and 11; Cincinnati, Jan. 12, 13 and 14; St. Louis, Jan. 16, 17 and 18; Milwaukee, Feb. 26, 27 and 28. Several important changes in personnel will be announced when Mr. Vincent returns from Europe. He sailed on May 21. The repertoire of the company will contain several novelties, the manager announces.

## ATLANTA'S OPERA SEASON A TRIUMPH

### Metropolitan Forces Give Five Operas in Three Days' Visit

ATLANTA, May 20.—The Metropolitan Opera Company's twentieth season here opened on the evening of May 1 in the Armory-Auditorium with a first local performance of "Louise." Lucrezia Bori charmed in the title role. Others in the cast were Ina Bourskaya and Messrs. Trantoul and Rothier. Louis Hasselmanns conducted.

"Il Trovatore" followed on the next evening, with Mmes. Ponselle and Clausen and Messrs. Martinelli, Danise and Ludikar in the principal roles. The Saturday matinee brought "La Bohème," with Mmes. Bori and Fleischer and Messrs. Gigli, de Luca, Picco and Ananian. Vincenzo Bellezza conducted. The double bill, "Pagliacci" and "Cavalleria Rusticana," with Mmes. Corona and Mario and Messrs. Tibbetti, Martinelli, Basiola and Tokatyan in the casts, was given on Saturday evening.

Capacity audiences attended the performances and were enthusiastic in their applause. The Music Festival Association, Harry Atkinson, president, and C. Howard Candler, treasurer, has scored another victory for music in Atlanta.

HELEN KNOX SPAIN

### Patton Heard as Hans Sachs

Fred Patton sang the role of Hans Sachs in "Die Meistersinger" in the last performance of the season by the Philadelphia Civic Opera Company, under Alexander Smallens's baton.

## PROVIDENCE LIBRARY OPENS PIANO ROOM

### Instrument and Accessories Donated by the Monday Morning Musical Club

PROVIDENCE, May 20.—A sound-proof piano room has been installed in the music section of the Public Library here for the convenience of those who desire to try music before borrowing it. There are but one or two public libraries in the country which offer such a feature.

The piano and furnishings of the room are a gift of the Monday Morning Musical Club, which this Spring donated 350 volumes of music. A fine collection of works for the violin, property of the late Franklin Holding, has also been presented to the library by his sister, Mrs. Ada Holding Miller, through the club. The local music collection totals approximately 12,000 pieces and 2000 books about music.

At a recent musicale of the Chaminade Club, of which Mrs. George Hail is founder and president, a program of chamber music was given by the Copley Trio of Boston—Hazel Clark, violinist, Mildred Ridley, 'cellist, and Florence Levy, pianist. The ensemble played numbers by Chaminade, Liszt, Arbos and Grainger. The 'cellist also played a group of solos. Claire Maentz, soprano, sang a group of English songs with Alice Eldridge Bascom at the piano, Rachmaninoff's "Floods of Spring" with the trio accompanying.

The MacDowell Club, Lila Horton Singsen, president, gave a concert at the home of Mrs. George Hail on April 28. Lydia E. Bell and Christine Gladhill played numbers for two pianos by Bach, Chaminade, Philipp, and Saint-Saëns. Ivy Fricker played on the organ works by Mendelssohn, Guil-mant and Boëllmann. The program also included the César Franck Sonata played by Helen Keenan, violinist and Miss Bell, pianist, and solos by Amalia Strobl-Hill, soprano, accompanied by Mrs. Raymond W. Perry.

At the home of Mrs. George St. J. Sheffield, the piano ensemble of the

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## Philadelphia Hears Orchestra and Recitalists in Fine Lists

### Symphony Club Orchestra Presents Novelties in Two Concerts—Sevitzky Conducts Simfonieta in Program for Children, Including "Carnival of the Animals"—Individual Soloists Heard in Spring Programs

PHILADELPHIA, May 20. — The Symphony Club, established a score of years ago under the sponsorship of Edwin A. Fleischer, who recently gave to the Public Library a large and comprehensive collection of musical scores containing many rarities, celebrated its twentieth anniversary by giving two concerts, instead of the usual one, in the Academy of Music, on Sunday evenings, April 27 and May 4.

The organization, which has its own clubhouse and a very fine collection of scores and instruments, is supported by Mr. Fleischer. Free instruction is given in orchestral playing to students who are proved to be qualified by examination. Harmony, counterpoint, theory and music history courses are also given. Many of those who started their careers within its halls during the past twenty years are now playing with the Philadelphia Orchestra and other symphonic groups throughout the country. The staff consists of William F. Happich, violinist, director and conductor; Erwin Groer, assistant conductor; Jacob Wissow, two-piano class, and Sascha Jacobinoff, chamber music class.

#### Novelties Presented

At the first concert, four of the numbers were given for the first time in Philadelphia, the Overture to Handel's "Agrippina," Hugo Kaun's Theme and Variations for string orchestra and woodwinds, Franz Schreker's "Ein Tanzspiel" and Weinberger's "Overture to a Marionette Play." Other numbers were Mozart's Concerto in G Major for flute, with Richard Cameron as soloist, and Mory's "Three Slovakian Dances."

The orchestra, under Mr. Happich, played with zest and spirit. The body of tone was good; there were very few lapses, and those trifling. The Schreker work, classical in structure but in modern idiom, proved perhaps the most interesting offering, though the Slovakian dances had rhythmic gusto. Young Mr. Cameron gave evidence of virtuoso possibilities in his contribution.

At the second concert, five of the six numbers were first times in this city and a couple probably American premieres. These were Geminiani's Concerto Grosso in C Minor, Roberts's Pastorale, Coleridge-Taylor's Novelette in A Major, Kopyloff's Concert Overture and Spendiarioff's "Crimean Sketches." The two Russian works were characteristically Slavic in mood and instrumentation. The first three

numbers were played by the string orchestra, largely a different group from the string section of the full symphony. Robert Schaeffer, a thirteen-year-old violinist of much talent, was the soloist in the Tchaikovsky Concerto.

#### Simfonieta Plays for Children

The Philadelphia Chamber String Simfonieta gave its annual concert for children on Saturday morning, April 26, in the Bellevue ballroom. Mr. Sevitzky arranged a very enjoyable program, including typical songs and dances of Italy, Spain, Norway and Holland, and the Saint-Saëns "Animals' Carnival" and conducted it with much relish, winning great applause from the large audience of youngsters. George Ockner, a ten-year-old violinist, was heard in the solo part of the Vivaldi Concerto in A Major. Stanley Baron, a seven-year-old pianist, was the soloist in Olsen's Serenade and Fanitula. Two of Horace Alwyne's pupils, Laura Richardson and Shema Zeban, students at Bryn Mawr College, were heard to advantage in the two-piano part of the "Carnival."

Boris Koutzen, violinist, at his annual recital in the Foyer of the Academy of Music, gave the first public performance of his own Nocturne, a work of modernistic tendency. Another novelty was the introduction of a string, instead of the usual piano, accompaniment in the Bach E Major Concerto, the change enabling a much better appreciation of the polyphony. His associates were Leo Koutzen and George Wargo, violinists; Stephen Deak, 'cello; H. van den Burg, viola, and Louis Boehse, contrabass. The group played with very fine ensemble. Mr. Koutzen's work in the lovely slow movement was superb. In Chausson's "Poème" he was heard to especial advantage.

Mario Fattori, principal bass of the former Pennsylvania Grand Opera Company, showed the suavity and sonority of his voice as well as his vocal skill at his Sunday evening concert in the Hotel Warwick series. His chief operatic numbers were the "Calunnie" aria from "Barber of Seville" and "Vecchia zimarra" from "Bohème." A very effective performance of "The Two Grenadiers" was given.

Henri Deering, pianist, and Marie Tiffany, soprano, formerly of the Metropolitan Opera, were joint soloists at another of the Warwick Sunday series. Mr. Deering's Chopin group was suffused with romantic charm and instinct with delicacy, yet not lacking in due strength. His second group, devoted to Debussy and de Falla, with Medtner's "Two Fairy Tales" and Ravel's "Forlane," was of virtuoso quality. Miss Tiffany, in excellent voice, gave an outstanding example of song interpretation in Rubinstein's "Die Nacht," Strauss's "Zueignung," Arnold Bax's "Shieling Song" and Kurt Schindler's arrangement of Dargomizhsky's "The Three Cavaliers."

### "Perfect Pitch" a Myth, Says Scientist

ASSERTING that the best singers systematically stray slightly from absolute pitch by the use of vibrato in producing beauty of tone, Dr. Carl Seashore, noted musical psychologist of the University of Iowa, stated before the American Acoustical Society in New York, on May 9, that such lapses are a benefit and not a blemish in performance. "It is becoming established," Dean Seashore said, "that beauty in music consists essentially in deviation from the regular, from true pitch, from fixed time, from pure tone. When it can be shown that deviation from pitch in a particular way is beautiful, it will be recognized as a principle in art."

#### Organ Series Resumed

Morrison Boyd was the soloist at resumption of the University of Pennsylvania Sunday recitals on the Cyrus H. K. Curtis organ, which prior to its installation in Irvine Auditorium was the gigantic organ at the Sesqui-Centennial. Mr. Boyd skilfully kept the tremendous volume well within the capacity of the auditorium. Two features in a notable program were a series of chorales by Bach and a group of preludes by Scriabin, originally written for piano, but well transcribed for the organ.

The Lyric Singers, a women's chorus under Agnes Reifsnnyder, gave its first concert in the Academy Foyer. The group is small, a semi-chorus in organization, and sings with excellent balance and quality of tone. Bohm's "Calm as the Night," Matthews's "Indian Cradle Song" and works by Cadman, Ware and Rogers were sung. Margaret Sibbey, soprano, as soloist, gave an interesting group of songs by the Philadelphia composer, H. Alexander Matthews, with much distinction.

W. R. MURPHY

#### Yehudi Menuhin Acclaimed in Paris

PARIS, May 15.—The presentation of a bronze palm to Yehudi Menuhin and prolonged cheers marked the appearance of the thirteen-year-old American violinist in Paris for the third time since the beginning of his career, in a concert in the Salle Pleyel on the evening of May 8. An audience of 3500 heard him play a difficult two-hour-long program, including the Franck Sonata in A Major and many other works, in which he used a Stradivarius violin.

#### Ricci Engaged for Recitals

Ruggiero Ricci, boy violinist, has been engaged by James Devoe, of Detroit, for appearances next season in Columbus, Toronto, Buffalo, Detroit and Cleveland. Definite dates so far assigned are: Columbus, Oct. 22; Buffalo, Nov. 6; Detroit, Dec. 6, and Cleveland, Dec. 9.

### Rosina Lhevinne Will Teach at Conservatory in Mondsee This Summer



Photo by Apeda

Rosina Lhevinne, Pianist, Who Has Accepted an Invitation to Teach This Summer in the Austro-American Conservatory at Mondsee

Rosina Lhevinne, wife of Josef Lhevinne, the Russian pianist, with whom she has appeared in many two-piano recitals, has accepted an invitation to teach in the Austro-American Conservatory in Mondsee, near Salzburg, this summer. Mrs. Lhevinne is also well known as a teacher in this country and is a member of the faculty of the Juilliard School of Music.

Mr. and Mrs. Lhevinne have been connected with the conservatory for some time as honorary officers and have manifested a great interest in the organization. Mrs. Lhevinne will accept pupils for a full term, and advisory students for any desired number of lessons, especially teachers wishing to consult her on method and technical or musical problems.

#### T. Carl Whitmer to Give Summer Courses at Dramamount

PITTSBURGH, PA., May 20.—T. Carl Whitmer will again conduct a summer session this year at "Dramamount," in which he will be assisted by Mrs. Whitmer. Intensive work in piano, composition, song interpretation, oratorio and painting will be given. There will be two scholarships awarded this year, one of them contributed by Charles Ives, composer.

#### Academy of Music and Arts Organized at Carmel

SAN FRANCISCO, May 20.—A cooperative Academy of Music and Fine Arts has been organized in Carmel-by-the-Sea, with Thomas Vincent Cator, pianist, as director. Every branch of music, painting, drama and the dance are included in the academy's curriculum.

M. M. F.



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# ABRAM CHASINS

With THE PHILADELPHIA ORCHESTRA in New York

Tuesday Evening, February 25, 1930

## DOWNES in the New York Times

"The novelty of the concert given by Ossip Gabrilowitsch, Guest Conductor, and the Philadelphia Orchestra last night in Carnegie Hall was the Piano Concerto in F Minor by Abram Chasins, which was received with long and loud applause by the audience. Mr. Chasins has long since shown himself an exceptionally gifted virtuoso and the quality of his performance alone would have justified his reception."

## HENDERSON

in the Sun

"Mr. Chasins' Concerto is constructed with knowledge of the architecture of large musical forms—it has the merit of being melodious and grateful to the ear."

## STOKES

in the Evening  
World

"Mr. Chasins set himself deliberately to work in the grand style of what today seems a distant antiquity—from the first measure the concerto launched itself upon its career with power."



## CHOTZINOFF

in the World

"The Andante Con Grazia—section moulded out of true emotions and written for piano and orchestra with the felicity that always guides the artist when he has something to say."

## ISAACSON

in the Morning  
Telegraph

"One may immediately announce Chasins as one of the best pianists among living composers, a fact which will rally audiences, even as Rachmaninoff's pianism has drawn listeners almost without the aid of his fame as creator."

## SANBORN in the Evening Telegram

"Chasins' Concerto exhibits his technical skill in the development and working out of themes and in the handling of the orchestra."

*Abram Chasins, formerly a student, now a faculty member of*

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## COSMOPOLITAN LIST FOR SAN FRANCISCO

### Music Week Programs Bring Opening of Sunday Series

SAN FRANCISCO, May 20.—An "International Night" program, given during Music Week, attracted several thousand persons to the Civic Auditorium on May 5. Greece, Russia, Japan, Jugoslavia, Mexico, Sweden, Germany, Finland, Ukraine and Switzerland were represented on the two and three-quarter hour program. Songs, dances, and instrumental offerings, ranging from harmonica duets to numbers by an eight-piece Mexican orchestra and San Francisco's Municipal Band, illustrated the extent of the city's musical resources.

An interesting feature of the evening was the playing of the national anthem of each country by the Municipal Band while the program participants assembled upon the stage. A post-concert program was given by Laura Dudman, child pianist.

Max Dolin selected the opening day of Music Week to inaugurate a series of Sunday morning concerts at the new Columbia Theatre. With some forty musicians of his San Francisco Philharmonic Orchestra and the male quintet known as the Olympians, Mr. Dolin offered a pleasing program that included Delibes' "Procession of Bacchus," Massenet's "Angelus" from the "Scènes Pittoresques," Bizet's "L'Arlésienne" Suite No. 2, a Gounod "Faust" Fantasy for harp and orchestra, with Olga Attl as soloist; and Tchaikovsky's "March Slav."

Sunday evening, May 4, brought the first of the Music Week programs in the Exposition Auditorium. About a thousand auditors enjoyed the musical fare arranged by Alvina Huer Wilson, the recital bringing forward resident artists.

Following the introductory address by Chester W. Rosekrans, music week chairman, and the singing of "The Star-Spangled Banner" by the audience to the organ accompaniment of Winifred J. Decker, Albert C. Grimes played two movements of the Tchaikovsky Piano Concerto in B Flat Minor, with George Kruger playing the accompaniment on a second piano. Suzanne Torres, soprano, who last season made a successful debut with the San Francisco Opera Company, sang an aria from Massenet's "Hérodiade" and Cimara's "Canto di Primavera." Alda Astori, pianist, played a Sonata by Galuppi, "The Submerged Cathedral" by Debussy, and Rhené-Baton's "Old Stage Coach on Way to Merzillac."

Alberto Terrasi, baritone of the Pa-

cific Opera Company, sang excellently the Barcarolle from "La Gioconda," Figaro's aria from "The Barber of Seville," and a Neopolitan song as encore. William Laraia, violinist, accompanied by his wife, Elsie Cook Laraia, gave the Saint-Saëns Rondo Capriccioso and Bach's Air for the G String. Mme. Calvo, contralto, a newcomer, revealed a voice of surprising beauty in Mozart's "Alleluia," Wagner's "Träume," and Schumann's "Ich grolle nicht." Winifred Decker concluded the program with an excellent reading of the "March of the Priests" from Mendelssohn's "Athalie" on the exposition organ.

MARJORY M. FISHER

### HONOR RETIRING LEADER

Notables Laud Helen Pulaski Innes at Philadelphia Luncheon

PHILADELPHIA, May 20.—Helen Pulaski Innes laid down the baton as director of the Matinee Musical Club Chorus at the end of the concert on April 29 in the Bellevue-Stratford, after nineteen years of service. Preceding the concert, many persons of civic and musical importance gathered with the chorus and members of the club at a luncheon. Mrs. Innes was guest of honor and numerous tributes were paid to her long and indefatigable work in the cause of good music in Philadelphia.

In her long career, she has been music supervisor in the public schools, conductor of the Chaminade Club, and for the many seasons of its local visits, manager here for the New York Symphony. She is retiring to devote her time to the Municipal Music Bureau, of which she is assistant chief. She is also secretary of the Society for Contemporary Music.

Among those who made addresses in praise of Mrs. Innes were Mayor Mackey; John Philip Sousa; Bruce Carey, of the Mendelssohn Club; Dr. H. Alexander Matthews, of the Choral Art Society; Henry Gordon Thunder, of the Choral Society; James Francis Cooke, editor of the *Etude*; William Otto Miller, of the University of Pennsylvania, and president of the Orpheus Club; William K. Huff, executive director of the Philadelphia Forum; Thaddeus Rich, former concertmaster and assistant conductor of the Philadelphia Orchestra, and Albert N. Hoxie, the originator and conductor of the Boys' Harmonica Band.

At the concert following the luncheon, the chorus sang, with its accustomed beauty of tone and technical efficiency, a number of works. Special in-

terest attached to the "Snow Song" by Fay Foster, and Geoffrey O'Hara's "There Is No Death," both dedicated to Mrs. Innes.

Interesting contributions were made to the program by the club's string ensemble, led by Ben Stad, and its harp ensemble, under Dorothy Johnstone Baseler.

W. R. MURPHY

### AMARILLO HAS FESTIVAL

Seventeenth Texas Event Marked by Musical Contest

AMARILLO, TEX., May 20.—The seventeenth annual Panhandle Spring Musical Festival, which closed here on April 18, was given with much success.

The series opened on Wednesday with a matinee concert by Joseph Rosenstein, boy violinist of Chicago. Rosalinda Morini, coloratura soprano, was heard on Wednesday evening, with Paul Van Katwijk, accompanist, and Hall Axtell, who played flute obligatos.

Thursday night's program was given by Cameron McLean, baritone, and Cornelius Van Vliet, 'cellist. Mr. McLean sang most of his songs in English. All the artists were well received.

The annual contest held in connection with the festival was the largest in its history, with 1500 entries from all over the Panhandle country.

Elizabeth Jameson, Amarillo, was winner of the scholarship to the West Texas State Teachers College at Canyon, for showing the greatest promise for professional musical development of the entrants in the contests.

Elizabeth Leake and W. E. Jones of the music department of the College of Industrial Arts, Denton, were the judges.

American Publication Society to Issue Violin Sonata by Ulric Cole

The Society for the Publication of American Music announces the publication of a Sonata for violin and piano by Ulric Cole of New Haven, Conn. Miss Cole studied composition with Rubin Goldmark at the Juilliard School. This work and Daniel Gregory Mason's String Quartet on Negro Themes, as announced in a recent issue of *MUSICAL AMERICA*, comprising the society's publications for this year, will be issued in the fall.

This year's awards bring the total of chamber music publications to twenty-one. In addition to these, five orchestral works have been published. It has been decided that the society limit itself henceforth to the publication of chamber music.

The society, which is in every sense an idealistic enterprise, furnishes a copy of each of its publications for the year to its members, who pay \$5 annually as dues. The publications of the society may also be purchased through regular music dealers.

Russell Snively Gilbert Gives Recital Intime

EAST ORANGE, N. J., May 20.—Russell Snively Gilbert, pianist, who is seeking to re-establish the smaller classics in the intimate atmosphere of the home, played at a musicale given by Mr. and Mrs. John Faatz in their home here on Sunday afternoon, May 4. Mr. Gilbert made informal remarks on the music, which included works by Schubert, Schumann, Liszt, Grieg, MacDowell, Debussy, Tchaikovsky, Brahms and other composers.

### Letizia Lieta, Chicago Coloratura Soprano, Wins Success in Italy



Photo by Moffett, Chicago

Letizia Lieta, Coloratura Soprano, Who Recently Made Her Debut in Italy

CHICAGO, May 20.—A former Chicago coloratura soprano, Letizia Lieta, has recently met with much success in operatic appearances in Milan, according to word recently received here. The singer's last appearance in this city was at a concert of the Civic Orchestra last season.

Miss Lieta has been heard in Italy as Gilda and in other leading roles of the repertoire. The press reports remark the excellent quality of her voice and her sympathetic personality.

M. A. McL.

### Pinnera Triumphs in Havana

HAVANA, May 15.—Gina Pinnera, American dramatic soprano, delighted large audiences in two recitals in the auditorium here on April 22 and 25, under the auspices of the Sociedad Pro Arte Musical. Her well chosen programs included arias from Gluck's "Alceste" and "Iphigenie en Tauride," Bellini's "Norma," Verdi's "Ernani" and "Forza del Destino," Puccini's "Tosca," and Brünnhilde's War-cry from Wagner's "Walküre"; lieder by Brahms, Marx and Strauss, and songs by Respighi and Cimara. Her American group contained Wolf's "Iris," and songs by Kramer and Densmore. Mme. Pinnera's superb voice and artistry created great enthusiasm. Celius Dougherty at the piano gave the singer ideal support.

Cleveland Faculty Members Give Joint Recital

CLEVELAND, May 20.—Dorothy Price, pianist, and Herman Rosen, violinist, of the Cleveland Institute of Music faculty, gave a joint program at the Institute on the evening of April 25.

Miss Price's solos were the Brahms Waltzes and the Ravel Sonatina. Mr. Rosen presented Handel's Sonata in F. Both participated in the "Kreutzer" Sonata of Beethoven. The artists were heartily applauded by a large audience.

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LEONARD LIEBLING in the *New York American*, Jan. 26, 1930

# GLADYS SWARTHOUT

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NIKLAUSSE in CONTES D'HOFFMANN  
SIEBEL in FAUST  
LOLA in CAVALLERIA RUSTICANA

Other Operas in which Miss Swarthout was Heard  
at the Metropolitan were

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LA RONDINE  
ANDREA CHENIER



Photograph by Carlo Edwards

AS STEPHANO IN ROMEO ET JULIETTE

"Gladys Swarthout sang her music with captivating charm. She was singled out for special applause by the audience, which was manifestly pleased with her performance."

*New York Times*, Dec. 11, 1929

"Miss Gladys Swarthout caused us to realize that for the first time in some years at the Metropolitan Stephano's chanson 'Que fais tu, blanche tourterelle' was actually being sung."

RICHARD L. STOKES in the *New York Evening World*,  
Dec. 10, 1929

"Miss Swarthout did some of the finest singing heard during the performance. Miss Swarthout's voice is of lovely quality."

EDWARD CUSHING in the *Brooklyn Daily Eagle*,  
Jan. 26, 1930

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## CLUB PROGRAMS WIN SAN ANTONIO

Dubois Cantata Presented by  
Large Chorus Under  
Walter Dunham

SAN ANTONIO, TEX., May 20.—The Musical Club gave its final program of the season on April 28 at the St. Anthony Hotel, Mary Stuart Edwards and Betty Longaker Wilson presiding. Mrs. J. H. Bindley directed a playlet in which Mrs. Walter Dunham, Mrs. Warren Hull, Olivia Baldessarelli, Mrs. B. West, Leila Pyron, Mrs. J. H. Bindley and Jarrett Beanland took part. The musical program included two movements of Dvorak's "New World" Symphony played as a piano duo by Mrs. Alexander McCollister and Mrs. Ephraim Frisch. Mrs. O. B. Black, mezzo-soprano, sang the aria "O mio Fernando" from Donizetti's "La Favorita." Alexander Johnson, tenor, sang Kramer's "The Last Hour," songs by Baker and Ireland, and was heard in a duet by Lane Wilson with Howell James. Mrs. Paul Rochs and Barbara Brown, sopranos, and Mrs. E. J. Arendt, contralto, also contributed to the program.

### Dubois Cantata Given

Dubois's cantata "The Seven Last Words of Christ" was given here on the evening of Good Friday. The chorus of 200 voices and orchestra of 58 pieces were conducted by Walter Dunham. The soloists were Jeannette Vreeland, soprano, Paul Althouse, tenor, and Alexander Kisselburgh, baritone. Estelle Jones was the organist. Two performances were given to accommodate the large attendance at the Municipal Auditorium. For four consecutive seasons the presentation of this Lenten work has been a gift from an anonymous music patron.

### Bertha Putney Dudley Presents Pupils

QUINCY, MASS., May 20.—Bertha Putney Dudley, teacher of voice, with studios in this city and Boston, presented her local pupils in recital at Elks Hall on May 5 before a large audience. The pupils showed careful training and acquitted themselves admirably. Those who sang were Marjorie Benington, Alice Whittier, Anna Cox, Agnes Healy, Marie Kenney, Martha Lander, Mildred Cooke, Margaret Smith, Gertrude Fickett, Dorothy Kudoke, Marion Kellar, Helen Hodge, William Haigh and Edith Payson.

The recital was brought to a fitting close by the Dudley Ensemble in McCollin's cantata, "The Singing Leaves," from the poem by James Russell Lowell. The soloists were Graton Howland, tenor, who was the assisting artist, and William V. Haigh, baritone. Mrs. Dudley presided at the piano.

W. J. P.

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## Rethberg Cheered at Dresden Opera Following Suit by Berlin Manager



Photo by Fernand de Guelde

Elisabeth Rethberg, Soprano of the Metropolitan, Who Was Welcomed on Her Return as Guest at the Dresden Opera in a Gala "Tannhäuser"

MUCH space was given recently in American newspapers to cables from Dresden regarding a court action affecting the famous opera and concert singer, Elisabeth Rethberg, the press of that city sharply criticizing the treatment accorded her.

In reference to the matter, Messrs. Evans and Salter, the singer's managers, have issued the following statement:

"It seems that Mme. Rethberg in 1922 gave an option to a Berlin concert agent. Soon afterward she received an offer from America and accepted it. This was before the singer went under the management of Evans and Salter.

"In 1925 the Berlin agent entered suits in the lower and upper courts, both of which were won by Mme. Rethberg. The case then came before the Supreme Court of Leipzig, and a new hearing was set for early this month. At the close of a concert in Dresden, in which she had immense success, the singer was faced with an order from the Home Court to deposit \$20,750 immediately or face imprisonment.

"At that hour of the night, to secure so large a sum was impossible. In consequence, and to save the situation, arrangements were made by prominent citizens to have her safeguarded in the home of the official physician of the opera until the required sum was placed in a bank.

"On Friday morning, May 9, a third cable to the New York Times stated concerning the famous prima donna: 'She received a visit today from Saxony's Minister of Education, Dr. Buenger, who in the name of the government apologized for her arrest, but

expressed his regret that he was unable to interfere with the court's decision. The Minister of Justice is looking into her case.'

"Mme. Rethberg eventually fulfilled her next engagement at the Dresden State Opera, on May 8, as Elisabeth in 'Tannhäuser.' On that occasion the public received her with immense ovations, applauding and cheering for fifteen minutes after the close of the opera."

Further light was thrown on the matter by a cable received by Messrs. Evans and Salter from a representative of Mme. Rethberg, which stated that the afore-mentioned concert agent had renewed a lawsuit, won twice by Mme. Rethberg in 1925, for claims originally amounting to 2000 marks (\$500) and succeeded in persuading the court into issuing an injunction for 83,000 marks (\$20,750), for immediate deposit.

Word has just been received that the Saxon government has made Mme. Rethberg an honorary member of the Dresden State Opera.

## LINDSBORG HOLDS ANNUAL FESTIVAL

Noted Artists Heard in Concerts with Chorus and Orchestra

LINDSBORG, KAN., May 20.—The Lindsborg Festival, which was held here for the forty-ninth time, from April 13 to 20, included a number of notable events. Handel's "Messiah" was sung during the festival by the Bethany Oratorio Society and Symphony Orchestra, under Hagbard Brase, conductor. The soloists were Arthur Hackett, tenor; Henri Scott, bass; Mabel Markle, soprano, and Joanne de Nault, contralto.

The Oratorio Society also gave the St. Matthew Passion of Bach with much success, the same soloists being heard. Mr. Hackett won a particular success as the Narrator. Mr. Brase conducted.

Several notable artists' recitals were features of the festival. Albert Spalding opened the festival on the first Sunday, in which he played magnificently, with the assistance of André Benoist, his accompanist. Marie Sundelius, soprano, was heard in a recital on Easter Sunday afternoon, with Arvid Wallin, of the faculty at the piano. She had an ovation for her singing before a large audience. Mr. Hackett gave a recital on the afternoon of Good Friday, with Mrs. Frederick Shaw as accompanist. He also has an unusual reception. Mr. Scott was soloist in a concert by the Bethany Symphony, conducted by Hjalmar Wetterstrom.

Other events were given by a trio composed of Mr. Wallin, Mr. Wetterstrom, 'cellist, and Arthur Uhe, violinist, by the Bethany Band and by students of the School of Fine Arts.

A. G.

### Arthur Bergh to Direct "Great Composers" Series of Broadcasts

Arthur Bergh, noted as composer and conductor, has been placed in charge as conductor of the "Great Composers" program on Station WJZ on Sundays from 12:30 to 1:30 o'clock. Mr. Bergh began his duties on Sunday, May 4, in a program devoted to Tchaikovsky, performing ably that composer's "Marche Slave," and "Capriccio Italien," and accompanying Arcadie Birkenholz, violinist, in the opening movement of the Concerto in D Major, as well as Genia Fonariova in a group of songs. On May 11 the program was made up of works of MacDowell, on May 18 of those of Massenet.

An Offenbach operetta, "The Kitten Girl," not previously heard in this country, will be presented over the radio from Station WPAP on the afternoon of May 25.

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## BOSTON SYMPHONY CLOSES SEASON

### All-French Orchestra Heard in Gallic Program

BOSTON, May 20.—At the concerts of the Boston Symphony on April 25 and 26, Dr. Koussevitzky played the Mozart Symphony in C Major, No. 34 in the gayest, most poetic Mozartian style; Chadwick's Sinfonietta in D Major, an original composition of remarkable charm; Dukelsky's Symphony No. 2 in D Flat Major, a youthful, exuberant work, and Richard Strauss's tone poem, "Don Juan," which was given a thrilling performance.

The program for the last symphony concerts on the season—on May 2 and 3—consisted of the Overture to Weber's "Oberon"; "Lilacs," a poem for orchestra, Op. 33, by Edward Burlingame Hill; Ravel's Rhapsodie Espagnole and Brahms's Symphony No. 1. The Weber was played straightforwardly. Mr. Hill's composition, inspired by a poem of Amy Lowell's, is an atmospheric, lovely piece of music. Ravel's Rhapsodie was interpreted with spirit, and the Brahms Symphony brilliantly and dramatically. The audience rose to greet the conductor as he appeared on the stage and stayed to cheer him enthusiastically at the close of the concert.

The Symphonie Française, consisting of twenty-five first prize-winners of the Paris Conservatory, gave a concert in John Hancock Hall on the evening of April 30. The program, conducted by Abdon Laus, included: "The Yellow Princess" by Saint-Saëns, a Suite Orientale by Susanne Smetz (first performance), "Il Filtro" by Paul Allen, and Debussy's "La Boite à Joujou." Norbert Lauga, violin soloist, played numbers by Pierné, Lili Boulanger and Wieniawski. He was accompanied by Bernard Zighera.

MORRIS C. HASTINGS

### Betty Tillotson to Manage Winifred Keiser

Betty Tillotson announces that she has taken under her management Winifred Keiser, dramatic soprano, who was heard at a recital in Aeolian Hall last month. Miss Keiser, who is the pupil of Dr. Ian Alexander, director of the choral group at the American Woman's Association, will make her formal debut in September, 1930. During the summer she will remain near New York, where she will prepare programs for next season.



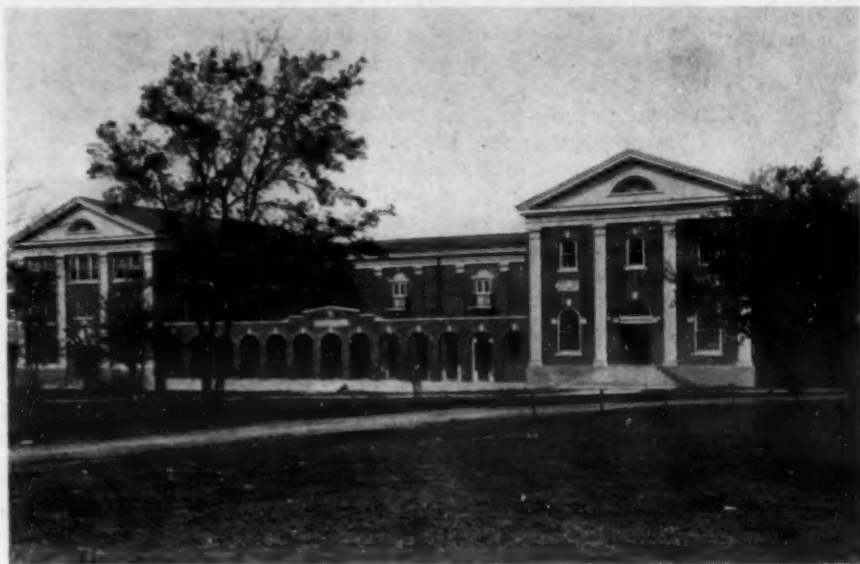
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Instructor of Piano and Organ  
Chicago

## Presser Hall Opened at Baylor College



Presser Hall at Baylor College for Women, Belton, Tex., Recently Completed at a Cost of \$125,000, Aided by a Gift from the Presser Foundation

BELTON, TEX., May 20.—Presser Hall at Baylor College for Women is now completely furnished and in use. The erection of this building was aided by an unsolicited gift of \$50,000 from the Presser Foundation of Philadelphia. Dr. James Francis Cooke, president of the foundation, was the principal speaker at the dedication exercises on Feb. 1, Baylor's eighty-fifth anniversary of its founding. Doctor Cooke was accompanied to Texas by Richard Austin, a director of Presser Foundation.

The cost of the building was \$100,000 and that of the furnishings, \$25,000. The structure contains seventeen studios, forty-eight practice rooms, and an auditorium seating 500 persons. The studios are equipped with grand pianos, and the practice rooms, except those for seniors in the conservatory, with upright ones.

Walter Gilewicz, head of the conservatory, came to Baylor College in 1922 from Baldwin-Wallace Conservatory, Berea, Ohio. He was for six years associated with the College of Music of Cincinnati. Before coming to the United States, he was for four years engaged as a teacher of advanced students at the Stern Conservatory, Berlin, and was formerly head of the piano department at the Conservatory of Kharkoff in South Russia. Other outstanding musicians are associated with Mr. Gilewicz at Baylor College, which emphasizes musical training in its curriculum.

### C. C. Birchard & Co. Discontinue New York Offices

C. C. Birchard & Co., music publishers, of Boston, have closed their New York offices in the Steinway Building. Their publications, including important works by such composers as Ernest Bloch, Henry Hadley, G. Francesco Malipiero, Albert Roussel, Howard Hanson, Werner Janssen, Arthur Shepherd, Leo Sowerby, Granville Bantock, Maurice Jaquet, Frederick S. Converse, Edgar Varèse and Emerson Whithorne, have been widely performed both here and abroad in recent years.

### Philadelphia Grand Opera Engages Japanese Soprano

PHILADELPHIA, May 20. — Hizi Koyke, twenty-one year old Japanese soprano, has been engaged by the Philadelphia Grand Opera Company for next season, it was announced recently. Miss Koyke, in her third year as a leading prima donna of the Cincinnati Zoo Grand Opera Company, will be a regular member of the Philadelphia company. She recently sang with the Detroit Civic Opera Company and will sing the title role in Mascagni's "Iris" at Cincinnati this summer. Miss Koyke will be the first Japanese singer to portray Carmen, a role she is now preparing.

Her concert debut took place in New York last November, at the Barbizon.

### Salzinger to Sing in Detroit Sängersfest

CLEVELAND, May 20.—Marcel Salzinger, baritone, head of the voice department of the Cleveland Institute of Music, will be a soloist at the 37th National German Sängersfest, to be held in Detroit on June 18, 19 and 20. Mr. Salzinger will be heard in Wagnerian programs.

### Ruth Breton to Play at Wells College

Ruth Breton, violinist, has been engaged to give a recital on June 8, during Commencement Week at Wells College, Aurora-on-Cayuga, N. Y.

## LOUISIANA HEARS PREMIERE OF "DIDO"

### New Orleans Group Gives "Amico Fritz" and Ballet

NEW ORLEANS, May 20.—The Tulane chapter of Phi Beta Kappa, in association with the Classical Association of the Middle West and South, gave New Orleans its first performance of Purcell's "Dido and Aeneas" at Gibson Hall, Newcomb, on April 4. The cast consisted of Miriam Kernan Dykers as Dido; Marty Cortner, Belinda; Julia Gladney, Louella Everett, Two Women; Mataileen Larkin, the Sorceress; Elizabeth Johnston and Margaret Rosser, Two Witches; Robert Wehrmann, Aeneas; and Herman F. Sinclair, a Sailor. Leon Ryder Maxwell conducted the string orchestra.

Ernestine Schumann Heink gave a recital at the auditorium for the benefit of the convention committee, New Orleans Chapter, No. 1, Disabled American Veterans of the World War, on April 20. The distinguished contralto was affectionately received.

One May 6, Adrian Freiche presented a new violinist to the city—Sarah Lou Smith, who was enthusiastically received by the audience.

Rata Présent, pianist, appeared in a lecture-recital here under the management of Marie Theard in the parlors of Mary M. Scott on May 7. This marks Mrs. Theard's first venture in the field of concert management.

A performance on May 8 of Mascagni's "L'Amico Fritz" by Le Petit Opéra Louisianais's main producing group was much superior to this same association's previous production of "Manon" and was received with appreciation on the part of the audience. The orchestra, under Ernesto Gargano, particularly distinguished itself.

The cast included J. Catherine Rule, as Suzel; George A. Holleman, Fritz; Marietta McMurray, Beppe; Ernesto Ferrata, Rabbi David; Russell A. Freed, Hanezo; R. G. McPherson, Federico; and Beryle G. Kalin, Caterina.

On the same bill, "Les Deux Pigeons," a ballet by André Messager, danced by Lelia Haller, Carl Walters and ballet corps, proved to be unusually fine for local endeavor. Miss Haller and Mr. Walters staged the production. Ben B. Matthews, as stage director for Le Petit Opéra, achieved some good scenic effects. Jane Foedor is artistic director, Mary V. Molonoy, accompanist, Eugenie Wehrmann Schaffner, chorus master, and Mr. Freiche, concertmaster, of Le Petit Opéra.

WILL SPECHT

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REGULAR SCHOOL YEAR BEGINS SEPT. 29



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## Call a Halt on the Dehumanizing of Music

FOR many months now the long-suffering public in search of simple entertainment, not only in great cities but in towns, has been forced to listen to the wheezy, vapid, mechanical sounds which accompany the average talking film and which are supposed to pass for music! In a valorous campaign to awaken the populace to the farce foisted upon it, as well as to emphasize the wrong the present regime is doing by taking bread out of the mouths of hundreds of thousands of professional musicians, the Music Defense League of the American Federation of Musicians has been spending vast sums of money in advertising. In a short time some 2,000,000 persons in the United States and Canada have responded by expressing their opposition to the substitution of mechanical music for living orchestras and organists in the theatres. You, reader, as a music lover, can do your bit for the cause by interesting others in the movement. Do it now, and from now on!

The latest development in the mechanizing—dehumanizing—of music strikes at another vast body of musicians. F. Trubee Davison, Acting Secretary of War, has authorized the Quartermaster General of the United States Army to procure for a service test "one mechanical substitute for an army band." Is not this thing going too far? The beloved bandmaster and composer of stirring marches, John Philip Sousa, is strong in his denunciation of this development. "I do not think that mechanical music could ever produce the same effect upon its hearers as does personal music," he is

quoted as saying in Washington. Bravo, Mr. Sousa! May your sentiments soon be echoed throughout the land, and living music and musicians come into their own!

## Toscanini's European Programs

THERE has been considerable comment in various quarters upon the fact that Mr. Toscanini, now touring Europe with an American orchestra, has not seen fit to include in his programs even one work by an American composer. As a matter of fact, in the five years that Mr. Toscanini has been conductor of the New York Philharmonic, he has given only one work by an American, "A Victory Ball" by Ernest Schelling, himself an associate conductor of the organization.

It is not as though the great Italian had crowded his programs with works of superlative excellence by composers of other nations. Honegger's "Pastorale d'Eté" and "Pacific 231" which were given in the composer's native land, cannot be said to be works of overwhelming merit. In Rome he played the Overture to Rossini's "Italian Woman in Algiers," which caused comment for his playing it at all here, and the Tommasini "Carnevale di Venezia" Variations, which cannot be regarded as anything more than a stunt piece.

On the other hand, Belgium heard, or is to hear, Franck's exquisite "Les Eolides," and Berlin and Paris, Debussy's "La Mer." London also is to be regaled with works by Elgar and Goossens.

Would it not seem as though America had produced orchestral works of importance which Toscanini might have taken abroad in his gripsack?

## NOTICE

Will the composer who submitted a work to MUSICAL AMERICA'S prize competition of 1926, entitled "Clouds,"

and those who signed their works with the noms de plume

"Festina lente,"

"Juvenis"

and a swastika sign

communicate with the editor of MUSICAL AMERICA at the earliest possible moment? It will be to their advantage to do so.

## Personalities

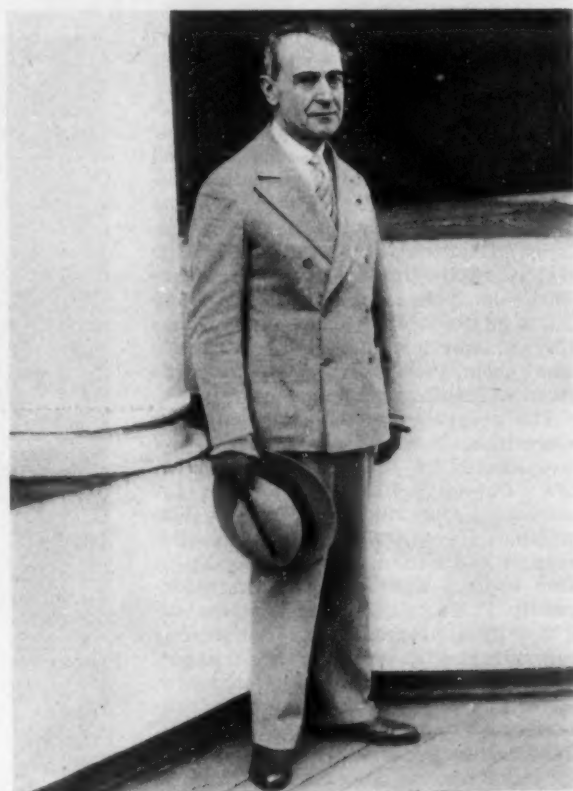


Photo by International News Photos, Inc.

### Conductor Sails for European Vacation

Koussevitzky—Serge Koussevitzky, conductor of the Boston Symphony, recently sailed for Europe on the Aquitania. Mr. Koussevitzky a few weeks ago received the decoration of Officer of the Legion of Honor. It was bestowed in recognition of his services to music in general and to French music especially. Koussevitzky's annual symphonic series in Paris is an eagerly anticipated event.

Morton—Rachel Morton, American soprano, made her Berlin debut in a recital under the management of Wolff and Sachs early this month. Her Berlin managers sent a cable to her American management, Concert Management Arthur Judson, informing them of her conspicuous success.

Kerr—Muriel Kerr, nineteen-year-old pianist, who made her debut at the first orchestral concert of the Schubert Memorial in New York under Mengelberg a year ago, has just finished a tour of thirty concerts which took her across the continent. Miss Kerr will begin her second American tour on Oct. 3 as soloist at the Worcester Festival.

Rodzinski—At the final pair of symphony concerts and the last popular concert of the Los Angeles Philharmonic this season, the audience rose in honor of the conductor, Dr. Artur Rodzinski, and the orchestra played a fanfare when he came out to take his place on the platform. This is said to have been the first time that a conductor of this orchestra has been thus received by his audience.

## A Partial List of Musical America's Correspondents

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## NEW MUSIC SCHOOL FOR NORTHWESTERN

University Plans Building to  
Cost \$1,000,000—Presser  
Fund Aids

CHICAGO, May 20.—Northwestern University will have a new \$1,000,000 music school. The Presser Foundation has offered \$250,000 toward the project, contingent upon a like sum being raised by the University. A campaign for the university's share was launched at a dinner given by Mrs. James A. Patten in honor of Dean Lutkin. Mrs. Patten, who is chairman of the campaign committee, has generously contributed the sum of \$50,000 to the fund.

The new building will be known as Presser Hall and will cost approximately \$600,000. It will occupy the south part of Willard Hall Campus, extending the entire block from Sherman Avenue to Orrington Avenue and fronting on Clark Street. The land is valued at more than \$200,000. Organs costing \$50,000 will be installed.

A feature of the building will be a Lutkin Memorial Auditorium, seating 1200 persons. A large recital hall, classrooms, teaching rooms, soundproof practice rooms, and the administrative offices will be included in the new structure.

A. G.

### Los Angeles Singing Teachers Unite

LOS ANGELES, May 20.—A group of some eighteen Los Angeles teachers of singing have united in the formation of an Academy of Teachers of Singing, the purposes of which include helpful contact among its membership and adherence to a mutually helpful code of ethics. Clifford Lott is chairman; Bertha Vaughan, vice-chairman; Roland Paul, secretary; and Monnie Hayes Hastings, treasurer. The committee on constitution and by-laws includes Horatio Cogswell, John Smallman and Otto Morando. The membership will be increased upon the recommendation of present members.

H. D. C.

### Palestrina Society Heard in Providence

PROVIDENCE, May 20.—The Palestrina Choral Society of Providence gave its second annual concert in Infantry Hall on the afternoon of May 4. Frank Barone of Boston, leading an orchestra of fifty, presented the overtures to Verdi's "Sicilian Vespers" and Rossini's "Barber of Seville," excerpts from Wagner's "Tannhäuser," Bizet's Suite "L'Arlésienne," Friedemann's "Slavic Rhapsody," and works by Rubinstein and Järnefelt. Ann Cooper, soprano, of Providence, was the soloist.

Olivia Cate, Boston pianist and teacher, sailed on April 6 for London, where she will spend the next few months coaching with Tobias Matthay.

## Yvonne Gall Will Make American Concert Tour After Ravinia Season



Photo by G. L. Manuel Frères, Paris  
Yvonne Gall, French Soprano, Who Will  
Again Sing Leading Roles in the Ravinia  
Opera Season This Summer

A first American concert tour will be made in the coming season by Yvonne Gall, who, with the exception of a New York recital a few years ago, has not been heard before American concert audiences.

Mlle. Gall is well known as an international operatic and concert artist. She has been for a number of seasons a leading soprano of the Paris Opéra and Opéra-Comique, and has also been heard with the Chicago Civic Opera and in Monte Carlo, Vienna, Milan, London, Buenos Aires and other cities.

She will arrive in New York early in June for her fourth annual season as a member of the Ravinia Opera, where she will be active from June to September. She will be available for concerts immediately after the Ravinia season, under the management of Vera Bull Hull.

## Twenty Years Ago

as viewed in MUSICAL AMERICA for  
May 21 and 28, 1910

### Metropolitan Opens Paris Series

PARIS, May 21.—A violent outbreak against the management, supposedly for its failure to re-engage Mme. Delna, occurred tonight when the Metropolitan opened its season at the Théâtre du Châtelet with "Aida." Louise Homer, the Amneris, stilled the tumult. She coolly continued her solo. The audience fell completely under her spell and gave her such an ovation as seldom comes to a singer.

~1910~

### Caruso's Generosity

PARIS, May 20.—When it was urged upon Caruso that he ought not ask a fee for the charity concert at which he sang last night, he answered that no one of the committee had given as much as he was expected to give, namely the amount of his fee. But when he was paid his \$2,500 in cash, he added his check for \$1,000 and handed the money back.

~1910~

### He Let Toscanini Do It!

MILAN, May 11.—The complete manuscript of Puccini's new grand opera, "The Girl of the Golden West," was given by the composer today to Gatti-Casazza of the Metropolitan. Puccini announced that he would himself conduct the first performance in New York.

~1910~

### He Never Came!

PITTSBURGH, May 9.—Members of the Pittsburgh Symphony Orchestra association will suggest at the next meeting that Siegfried Wagner be engaged to come here and revive the orchestra.

## Musical America's Question Box

ADVICE AND INFORMATION for STUDENTS, MUSICIANS, LAYMEN AND OTHERS

Communications must bear the name and address of the writer, not for publication, but as a guarantee of good faith. Address Editor, The Question Box.

### Chopin's Birth

Question Box Editor:

Which is the correct date of Chopin's birth, 1809 or 1810?

Portland, Ore., May 17 G. V. B.  
According to Grove, Chopin's birth certificate bears the date 1810.

? ? ?

### Gounod's Sacred Music

Question Box Editor:

How does Gounod's sacred music and that of Sullivan compare with the secular compositions of each composer?

Cairo, Ill., May 16 T. N. D.  
Far inferior in the case of both composers, though in the sacred works of each there are some fine passages both choral and solo.

? ? ?

### Arranging Programs

Question Box Editor:

Which is the better way to arrange a song program, chronologically or according to language?

San Francisco, May 17 H. F. C.  
There is no hard-and-fast rule. One of the most interesting song programs heard this season ignored both chronology and language and had its numbers arranged in well-contrasted groups.

? ? ?

### Diaphragm in Singing

Question Box Editor:

Is it true that the diaphragm is the seat of breath control in singing?

Houston, Tex., May 18 D. S. A.  
Only in so far as it draws the air into the body. The diaphragm works only one way. It is the abdominal and intercostal muscles that attend to the actual breath control in singing.

### Range of Clarinet

Question Box Editor:

What is the range of the B Flat clarinet?

Ottawa, May 12 J.  
From E below the treble staff to C above the fifth ledger line.

? ? ?

### First Performances

Question Box Editor:

Kindly publish dates and places of first performances of "Faust," "Damnation of Faust," "Mefistofele."

Chicago, May 16 R. E. W.  
"Faust," Paris, March 19, 1859;  
"Damnation of Faust" as a choral work, Paris, Dec. 6, 1846, as an opera, Monte Carlo, Feb. 18, 1893 (with Jean de Reszke as "Faust"); "Mefistofele," La Scala, Milan, March 5, 1868 (a failure, withdrawn and re-written and reproduced in Bologna with success in 1875).

? ? ?

### Thoroughbass

Question Box Editor:

What is the exact meaning of the term, "thoroughbass?" Is it synonymous with "harmony?"

Atlanta, Ga., May 14 D. S.  
A "thoroughbass" is literally an instrumental bass part continued without interruption throughout an entire piece and accompanied by figures indicating the general harmony. The words "thorough" and "through" were formerly synonymous. Because only a person who understood the rules of harmony could play from a thoroughbass, the terms have become confused but they by no means indicate the same thing.

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## QUAKER CITY HEARS CHORAL ART GROUP

### Brailowsky Hailed in Local Recital Bow—Club Elects Officers

PHILADELPHIA, May 20.—The Choral Art Society, composed of a group of professional singers, under the direction of Dr. H. Alexander Matthews, gave its Spring concert in the Academy of Music on April 22, with its customary artistic success. So marked was the favor of the audience of music lovers that several of the numbers had to be repeated immediately before the stated program could be resumed. These included "The Song of the Blacksmith," based upon an old Hants folk-tune, and incorporating an effect of the clang of the smith's hammer on the anvil, a Spanish song, "The Silver-smiths," and Peter Warlock's arrangement for male chorus of "One More River." A novelty was "A Cradle Croon," by Harry L. Banks, Jr., organist of Girard College, an excellent piece of writing for chorus, and possessing ingratiating melody. Among the high spots on an outstandingly well sung program were Bossi's "Hymn to Raphael the Divine," Tancieff's "From Land to Land," for double chorus in ten parts, and Louis Victor Saar's version of the British folk melody, "The Keys of Heaven."

Under the auspices of the Young Men's and Young Women's Hebrew Association in their Sunday evening musical series, the Russian pianist, Alexander Brailowsky, contributed one of the really fine recitals of the season. This was his first appearance here as a recitalist. The "Etudes Symphoniques" of Schumann was one of the substantial offerings and was played with great fluency and address. The Bach-Busoni Toccata and Fugue in D Minor was powerfully delivered. A brilliant performance of Liszt's Second Hungarian Rhapsody concluded the program with some delicately played Chopin.

Frances McCollin recently gave two informal talks on the programs for the Bach Festival at Bethlehem. She discussed informally, with piano illustrations, the B Minor Mass and the unfamiliar cantatas which figure on the programs.

At the April 22 meeting of the Philadelphia Musical Club, Helen Ackroyd-Clare was re-elected president. Other officers chosen were Mrs. Charles A. Dimon, first vice-president; Mrs. W. S. Belding, second vice-president; Grace Houseman, recording secretary; Mrs.

Maurice Clair, corresponding secretary, and Mrs. Thomas D. Sullivan, treasurer. A program preceded the business meeting, a feature being Thomé's "Les Nocés d'Arlequin," charmingly played in two-piano arrangement by Agnes Clune Quinlan and Ruth Barber.

#### New Choral Works Given

Mrs. H. H. A. Beach's song cycle "Peter Pan," and "A Morning in Spring," by Dr. H. Alexander Matthews, conductor of the chorus, featured the first April meeting of the Philadelphia Music Club in the Bellevue ballroom. Dr. Matthews's work is melodious and was well sung by the chorus. The singers have been thoroughly drilled and include many excellent voices. Harold Woome, violinist, gave acceptable readings of the Tchaikovsky "Serenade Melancholique" and the Wieniawski Scherzo-Tarentelle. Myrtle Eaver, Elma Carey Johnson, Eleanor Fields and Forrest Dennis also contributed to the program.

The first April meeting of the Matinee Musical Club in the Bellevue ballroom was devoted to interesting works by the junior and juvenile sections of the organization. The harp ensemble, directed by Dorothy Johnstone Baseler; the orchestra, Leonard De Maria, conductor, and the chorus and piano ensemble, Mrs. James A. Aikens, Jr., director, were heard to advantage in a long and varied program.

At the club's second April concert, the Russian Cathedral Quartet was heard in traditional Slavic songs of rare novelty and interest. The Club's String Octet, under the efficient direction of Nina Prettyman Howell, gave a series of numbers by Scandinavian composers.

#### Schipa Gives Recital

Tito Schipa made his only Philadelphia appearance of the season on April 28 in the Academy, in what was one of the most successful recitals of the year for the benefit of the Seamen's Church Institute. The soloist was obliged to give several encores after each of his groups and to repeat some numbers.

He was in superb voice and sang songs, ballads, lieder and operatic arias with equal facility and effect. One of the best of the last was the "Don Pasquale" first act aria. His English diction was very fine, as divulged in Roger's "At Parting" and Katharine Manning's "In the Luxembourg Garden." Two of his own songs, "I Shall Return" and "El Gaucho," were of distinctive quality. A vocal arrangement of Liszt's "Liebestraum," the Handel "Largo," transposed from the original contralto to tenor, and some charming Neapolitan songs were all very effective.

W. R. MURPHY

#### KATHRYN NEWMAN HEARD

Soprano Makes Philadelphia Debut with La Forge as Accompanist

PHILADELPHIA, May 20.—Charm of manner was an additional asset to the lovely, well trained voice Kathryn Newman revealed at her debut recital here on the evening of May 14, in the foyer of the Academy of Music. A coloratura soprano of definite promise, Miss Newman has a voice of natural freshness and beauty. Fluency, flexibility and agility characterize Miss Newman's coloratura passages and an understanding musicianship governs her interpretations.

Two operatic arias, the "Qui la

Voce" from "Puritani" and the "Una Voce Poco Fa" from "The Barber of Seville" were delivered deftly, as was the arrangement of Strauss's "The Beautiful Blue Danube" by Frank La Forge, who was at the piano.

Very clear diction was evidenced in the three languages in which Miss Newman sang. The Italian group, in addition to the arias, included Rossini's "La Promessa" and "Tirolese" and Giannini's "Manella Mia" and "Ohie Meneche." The German comprised Loewe's "Canzonetta" and "Glockenthürmers Töchterlein," and Richard Strauss's "Meinem Kinde." The English included Watts's "The Little Shepherd's Song" and La Forge's "Come unto these Yellow Sands" and "Pastorale," a new and charming work. Among the numerous encores was La Forge's "Song of the Open."

Mr. La Forge shared honors with the singer, contributing beautiful accompaniments intimately reflecting the emotional content of the texts.

W. R. M.

#### Kitty Cheatham to Represent Federated Music Clubs in Iceland

Kitty Cheatham is to sail from Montreal on the Antonia on June 6 for Iceland, going direct to Reykjavik, where she will spend three weeks. She has been unanimously voted delegate of the National Federation of Music Clubs to the Icelandic Millennium Celebration of the "Althing" at Thingvellir from June 26 to 28, having received telegrams from Mrs. Elmer J. Ottaway, president, and Mrs. Edgar Stillman-Kelley, former president of the organization. After her Iceland visit, Miss Cheatham will visit Scotland. Then she will go to London, later to Sweden and finally to the Continent, returning to New York toward the end of August.

## PORTLAND HEARS QUARTET

### Chamber Music Society Event and Junior Concert Are Presented

PORTLAND, ORE., May 20.—The Monday Musical Club presented the string quartet of the Chamber Music Society at the Neighbors of Woodcraft Hall recently. Susie Fennell Pipes and Hubert Sorenson, violins; Alexander Vdovin, viola, and Ferdinand Konrad, 'cellist, played a Beethoven quartet, a movement from a Ravel work and the Schumann Quintet, with Beatrice Barlow Dierke at the piano.

The junior department of the Oregon Federation of Music Clubs sponsored a program by Walter Bacon's student orchestra, Gladys Taft, pianist, and Goldie Kaufman, violinist, at the Woman's Club Building recently. The orchestra accompanied Miss Taft in Liszt's E Flat Piano Concerto. Miss Kaufman played the Bruch Violin Concerto in G Minor, with Dorothea Schoop as accompanist. Nelle Rothwell May, State president of the Federation, spoke on the ideals of the music clubs.

Mrs. Lincoln Gault, contralto of Tacoma, Wash., was the soloist at the March meeting of the Allied Arts Club, at the home of Mrs. Guy Haines.

JOCELYN FOULKES

#### Metropolitan Choral School Concert Postponed

The concert of the Choral School of the Metropolitan Opera Company, announced for Wednesday, May 21, in Town Hall, under the direction of Edoardo Petri, has been postponed. The concert will be given in the autumn.

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## MILWAUKEE HAS ENJOYABLE EVENTS

### Local Choruses and Noted Recitalists Give Fine Programs

MILWAUKEE, May 20.—One of the most interesting concerts of the season was the annual appearance of the Arion Junior Musical Club in the Pabst Theatre recently. The members are children of special musical ability who study all year under Dr. Daniel Protheroe of Chicago. The chorus and solo, duet and trio singers did fine work and the large audience expressed hearty approval. Among the soloists were Charlotte Bril, Bob Williams, Meredythe Miller, Ruth Erickson and Doreen Thomas, while Joy Simons played the violin. Mrs. Karl F. Miller is the assistant conductor of the club.

Juliette Lippe, Wagnerian dramatic soprano, closed the Fine Arts Course in the Pabst Theatre recently, with a splendid program consisting mainly of lieder.

Cameron McLean, Scottish-Canadian baritone, also gave one of the outstanding recitals of the season in Plankinton Hall. Moussorgsky's "Song of the Flea" was a feature of his program. Mable Howe Mable was a capable accompanist.

The Lyric Male Chorus, directed by Alfred Hiles Bergen, a group of 100 men devoted to the study of serious music, gave one of the most notable programs of recent years. Rachmaninoff's "A Sea Tale" was splendidly sung, as were many other works by leading composers. Arthur H. Arneke, accompanist for the club, was soloist, playing a Bach Bourrée and Liszt's Tarantella.

Music lovers here also appreciated the art of Countess Helena Morsztyn, Polish pianist, who recently gave a recital in the Pabst Theatre. She played Beethoven's "Apassionata" Sonata and works by Chopin, Debussy, Paderewski, Sauer, and Saint-Saëns.

C. O. SKINROOD

### Engelbert Roentgen Engaged as First 'Cellist of Metropolitan Orchestra

MINNEAPOLIS, May 5.—Engelbert Roentgen, for ten years principal 'cellist of the Minneapolis Symphony and for a number of years also assistant conductor of the orchestra, has announced his resignation from these positions to become solo 'cellist with the Metropolitan Opera orchestra in New York.

Mr. Roentgen was formerly first 'cellist of the New York Symphony. Before coming to this country to take the latter post, he held similar positions in Rostock, Zurich and Vienna. In this city he has served as 'cellist of the Minneapolis String Quartet and of the Verbrugghen String Quartet.

## Rubinstein and Loesser Heard in Two-Piano Recital in Cleveland



Arthur Loesser and Beryl Rubinstein—from a Silhouette by Jean Bassett Loesser, Wife of the Former

CLEVELAND, May 20.—Beryl Rubinstein and Arthur Loesser, dean and faculty member of the Cleveland Institute of Music, respectively, gave a two-piano recital in New Music Hall on April 22 before a large and appreciative audience. Their program comprised Mozart's Sonata in D Major, one of Debussy's last works—the set of three pieces entitled "En blanc et noir," and a Suite by Rachmaninoff. There was an admirable unity in the entire performance, the pianists' perfection of phrasing in the exquisite morceaux by Debussy being particularly delightful. With rare good humor the artists communicated to their hearers the frank enjoyment they felt while playing the tunelessly suave waltz movement of the Rachmaninoff suite.

M. A.

### Tillotson Artists Heard in Engagements

Betty Tillotson, New York concert manager, was recently elected to the Manhattan division of the Bronx Chamber of Commerce, as a representative of musical activities.

Among the artists under her management, Marion Armstrong, Canadian soprano, returned from Canada recently, where she sang with the Toronto Symphony. Miss Armstrong will sing on the Pacific Coast this spring, touring western Canada. Ellery Allen, costume recitalist, recently sang for the Sons of the American Revolution, for the Woman's Press Club of New York at the Hotel Astor, and for the Woman's Advertising Club of New York at the Hotel Roosevelt.

Miss Allen sang Spanish songs in costume for the National Opera Club in the ballroom of the A. W. A.

Arthur Van Haelst, baritone, of the Little Theatre Opera, sang at the A. W. A. He will appear at the Woman's Press Club of New York.

### Santa Ana Symphony Observes Anniversary

SANTA ANA, CAL., May 20.—The Santa Ana Philharmonic Symphony Orchestra, D. C. Cianfoni, conductor, with a personnel of eighty musicians, presented the second program of its winter series in the Santa Ana High School Auditorium recently. The concert also marked the anniversary of the founding of the organization six years ago.

The orchestra played the Overture to "The Magic Flute" by Mozart, both movements of Schubert's "Unfinished" Symphony, Edvard Grieg's "Peer Gynt Suite," and the "Valse des Fleurs" from the "Nutcracker" Suite by Tchaikovsky.

Accompanied by the orchestra, the Treble Clef Club, a chorus of eighty women, sang Haydn's "My Mother Bids Me Bind My Hair" and two modern songs of Richard Strauss, "All Souls' Day" and "Awake, Awake."

### Boston Pianoforte Teachers' Society Hears Angela Diller

BOSTON, May 5.—The Pianoforte Teachers' Society of Boston, at its monthly meeting held on the evening of April 14, had Angela Diller of the Diller-Quail School in New York as guest and speaker. Her topic was "Child Teaching." During the evening an impromptu rhythm band of club members was organized and gave a program.

### Raquel Meller to Make Second Tour Here

Raquel Meller, Spanish singer, is announced to make her second tour of the United States and her first appearances in Havana and Mexico City, in the coming Autumn, under management of Wendell Phillips Dodge. It is expected that Mr. Dodge will also present the artist in a tour of Central and South America.

Señorita Meller will re-appear in New York in the latter part of October.

### Joanne de Nault Heard in Lindsborg Festival

Joanne de Nault, contralto, was a soloist in "The Messiah" and Bach's "Passion According to St. Matthew" during the Festival in Lindsborg, Kans., April 13 to 20.

Miss de Nault is doing a considerable amount of oratorio work. She recently sang in the "Messiah" with the Cleveland Messiah Chorus and also with the Flushing Oratorio Society.

## NEW CIVIC SERIES FOR INDIANAPOLIS

### Association Will Present Five Concerts—Chorus Ends Season

INDIANAPOLIS, May 20.—The Indianapolis Civic Music Association has been successfully launched and all seats in Caleb Mills Hall for the series of five concerts which will take place there next season, are subscribed for. There is also a waiting list of several hundred.

Late in October, Claudia Muzio, dramatic soprano of the Chicago Civic Opera will give the first concert. The Gordon String Quartet with Rudolph Reuter, pianist, will appear Dec. 15, and Mischa Levitzki, pianist, Jan. 12; Paul Kochanski, violinist, Feb. 16; and the Cleveland Symphony Orchestra, Nikolai Sokoloff, conductor, March 11. The officers of the Civic Association are Louis Borinstein, president; James Lowry, vice-president, and Mrs. Grace Duckwall, secretary-treasurer.

The Indianapolis Männerchor, Karl Reckzeh, conductor, was heard in the season's final concert on the evening of May 13, with Mme. Claire Dux as soloist. The chorus was heard to splendid advantage, singing "Heimweh," by Wohlgemuth; "Dort liegt die Heimat, mir am Rhein" by Attenhofer, and songs by Gatter, Otto and Mendelssohn. Madame Dux, with Friederich Schauwecker at the piano, presented an aria from Mozart's "The Marriage of Figaro" and songs by Schubert, Wolf, Brahms, Rich, Trunk and Richard Strauss.

Willard MacGregor and Boris Rosenfeld gave a delightful two-piano program in the Kirschbaum Community Centre on the afternoon of May 4, playing works by Arensky, Ravel and Debussy. PAULINE SCHELLSCHMIDT

### Liszt Program Given in the Capital

WASHINGTON, D. C., May 20.—Dramatic sketches were presented by Julia E. Schelling and piano pieces by Miksa Merson in an all-Liszt program given in the Italian Garden of the Mayflower Hotel recently. Miss Schelling, who is the sister of Ernest Schelling, pianist, conductor and composer, gave with great power "Love," "Death" and "Immortality," three literary interpretations of Liszt's music. Mr. Merson played a group of works by the Hungarian composer, including the "Sposalizio," Sonata in B Minor, "Consolation" in D Flat Major, "Erlking," "Sonetto del Petrarca" and the Hungarian Rhapsody No. 9.

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## NEW ORLEANS HAILS SYMPHONY'S DEBUT

### Players Reorganized on Profit-Sharing Basis

NEW ORLEANS, May 20.—The first concert of the reorganized New Orleans Symphony took place on April 25 at Jerusalem Temple before an enthusiastic audience. The players acquitted themselves well. Ernest E. Schuyten conducted the following program:

Overture to "Midsummer Night's Dream" Mendelssohn  
Symphony No. 1..... Beethoven  
"Siegfried Idyl"..... Wagner  
"Algerian" Suite..... Saint-Saëns

An unusual fact about the New Orleans Symphony is that it boasts no guarantors, pays no salaries and is entirely dependent upon public support to meet its expenses. While there exists considerable doubt whether or not this plan is feasible, the decision of the symphony was made because of the lateness of the season and the difficulty of procuring guarantors at that time.

The professional musicians have not only volunteered their services, but have waived salaries with the proviso that they become stockholders in the enterprise. The local musicians' union having approved this plan, the reorganized orchestra finds it possible to present two concerts during the latter part of the musical season. The second will take place on May 21.

Though many regard the New Orleans Symphony as a new organization, it really was incorporated several years ago with the late William Specht, a well-known musician locally, as its first president. The orchestra gave occasional concerts as far back as 1925, and during 1926-27 attempted a series of five morning concerts which were financially disastrous, though the small audiences which could attend at that hour were enthusiastic. The musicians at that time inaugurated the system of sharing profits. They were then employed in theatres, so that the morning was the only time when they could give concerts. Experience having proved the futility of concert-giving locally at this hour, they suspended activities and awaited a better opportunity.

It was not until three years later that this opportunity presented itself. New Orleans theatre musicians had not suffered greatly from the introduction of the talkies because of their union's astuteness in forcing the issue before the talkies were established and successfully obtaining three-year trade agreements as a result of the controversy. But the demand for young musicians in the orchestra pit has resulted in the discharging of many an experienced player. From this group and the younger unemployed musicians, the personnel of the present orchestra has been formed.

Mr. Schuyten is the resident conductor. The officers are: G. Pipitone, president; Leonard Denena, vice-president; Harold Spilsbury, treasurer, and Will Specht, secretary and manager. W. S.

### Milwaukee Suburbs Hold School Contests

MILWAUKEE, May 20.—The suburbs of Milwaukee, with about 100,000 population, consisting of Shorewood,

West Allis, South Milwaukee, Cudahy, West Milwaukee and Waukesha, recently held their 1930 series of musical contests. In the orchestral competition the Cudahy High School took the first prize, with Waukesha second, Wauwatosa third, and Shorewood fourth. J. R. Brandsmark, secretary of the musical association, presided at the ensemble contests. R. O. West had charge of all the solo contests, and Ivan L. Swancutt of Wauwatosa, president of the association, had charge of the full orchestral contests. The West Milwaukee High School musicians gave a program for all the contestants. The judges were Nobel Cain, of Nicholas Senn High School, Chicago, and B. F. Stuber and John W. Beattie, of Northwestern University, Evanston, Ill. C. O. S.

### PEABODY AWARDS MADE

#### Only Three Students, All Pianists, to Receive Diplomas

BALTIMORE, May 15.—Otto Ortmann, director of the Peabody Conservatory of Music, has announced that the Peabody diploma is to be conferred upon only three students this season. The successful candidates are members of the piano department, two of them, Helen McGraw of Gaithersburg, Md., and Beatrice Osgood of Brooklyn, N. Y., pupils of Alexander Sklarevski, and Philip Jeffreys of Greensboro, N. C., a pupil of Austin Conradi.

The diploma is the highest award given at the conservatory and demands pronounced instrumental, vocal, or creative ability, being reserved for those who at the time of graduation show potentialities for careers as public performers or as composers.

The three candidates who were successful this season have also submitted an original composition for piano and have passed a satisfactory piano performance examination before Ernest Hutcheson and Josef Lhevinne. One of the requirements of this award is that the candidate must give a recital at the close of the season. Miss Osgood was heard on the evening of May 13, Philip Jeffreys on May 14, and Helen McGraw on May 19.

Frank Gittelsohn and J. C. Van Hulsteyn, concert violinists and teachers, have accepted positions on the faculty of the Summer School of the Peabody Conservatory for the coming season. The school will be in session for six weeks beginning June 23, and will cover all grades and branches of musical study. The voice department will be under the guidance of Charles H. Bochau, and the harmony department under Howard R. Thatcher, composer and teacher.

### Corsicana Club Sponsors Music Study in Schools

CORSICANA, TEX., May 20.—The Nevin Club is sponsoring a fund for the purchase of radio equipment for the public schools here in order that the children may enjoy the Damrosch music appreciation series each Friday morning. The 500 children in the State Orphans' Home, located three miles from Corsicana, have been enjoying the Damrosch programs since their inauguration over a year ago.

As a memorial to the late W. J. McKie, his wife and daughter recently presented to the music-lovers of Corsicana a concert by the London String Quartet. Over 1000 persons enjoyed the program. L. W.

## SIMFONIETTA CONCLUDES A BUSY SEASON

### Many Novelties Introduced by Sevitzy in His Programs

PHILADELPHIA, May 20.—The Philadelphia Chamber String Simfonieta, Fabien Sevitzy, conductor, concluded a successful season with a concert for children in the ballroom of the Bellevue-Stratford in Philadelphia on April 26. Mr. Sevitzy gave a delightful program introducing two prodigies, George Ockner, ten-year-old violinist, who played Vivaldi's Concerto in A Minor, accompanied by the Simfonieta, and Stanley Baron, seven-year-old pianist, who performed a Serenade by Olsen with orchestral accompaniment. The program concluded with Saint-Saëns's "Animals' Carnival," during which pictures of the various animals were shown on the screen.

During the season the Simfonieta filled twenty engagements. The first concert, last September, was given in Mount Kisco, N. Y. Others followed in Villanova, Pa., Bridgeport, Conn., Richmond, Va., Williamsport, Scranton and Harrisburg, Pa., Poughkeepsie, N. Y., Chester, Pa., and at Bryn Mawr College, Bryn Mawr, Pa.

In addition to its concert in New York, given before a capacity audience in Town Hall, the Simfonieta appeared at the McMillan Theatre of Columbia University.

#### Greeted in Washington

Outstanding among the ensemble's engagements was a concert for the Friends of Music in the Congressional Library, Washington, before a distinguished audience, headed by Speaker of the House Longworth. In Philadelphia the Simfonieta appeared in the series of the Penn Athletic Club, with Maria Koussevitzky, soprano, as soloist; twice for the Mary Gaston Barnwell Foundation of the Central High School, as well as in three concerts at the Bellevue-Stratford. At the latter Mr. Sevitzy presented twelve compositions new to Philadelphia concert-goers, some of them for the first time in America, namely, Streicher's "Four Symphonic Movements," a Pogojeff-Sevitzy Prelude, his own "Paraphrase of a Russian Folk Song," a Bach Prelude in D (orchestrated by the conductor), Kletzki's Simfonieta, William Byrd's Variations on the theme "John, Come Kiss Me Now," Goossens's "Miniature Fantasy," von Weber's "Five Pieces for String Orchestra," and Gretchaninoff's Suite for vocal quartet and string orchestra.

Following his engagement as guest conductor of the Mastbaum Symphony Orchestra in Philadelphia, Mr. Sevitzy will start on a vacation tour through the United States. He will try to find young American composers who have works suitable for presentation by his Simfonieta.

### Girls' School Hears Musical Art Quartet

TARRYTOWN-ON-HUDSON, N. Y., May 20.—The Musical Art Quartet, Sascha Jacobsen and Paul Bernard, violins; Louis Kaufman, viola, and Marie Roemaet-Rosanoff, 'cello, gave a concert at the Mason Junior College and School for Girls here recently. They presented the Haydn Quartet in D Major, Op. 64, No. 5, the Milhaud Quartet No. 4, and the Beethoven C Major Quartet, Op. 59, No. 3.



Photo by Kuby-Rembrandt  
Fabien Sevitzy, Conductor of the Philadelphia String Simfonieta

### Arthur E. Hardcastle Plays Modern List in Stanford Recital

STANFORD, CAL., May 20.—A program of modern piano music was presented by Arthur E. Hardcastle at the home of Dr. Russel Lee on a recent Sunday. Mr. Hardcastle was heard in works of many modern composers, including Americans such as Henry Cowell, Charles Ives and two preludes of his own. The foreign modernists on the program were Malipiero, Slonimsky, Bartok, Schönberg, Lord Berners, Hindemith, Scriabine, Rudhyar and Caturla.

### Ballet Gives Recital at University

COLUMBIA, Mo., May 20.—The Pavley-Oukrainsky Ballet, with Andreas Pavley as solo dancer, appeared in a program of divertissements at the University of Missouri College of Fine Arts recently. An ensemble, composed of members of the Little Symphony of Chicago, played for the performance.

Marie Miller, harpist, has been booked for a concert at the Auditorium in Ocean Grove, N. J., on July 5.

## RENE MAISON

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## COLUMBUS CONCERT SEASON CLOSING

### Artists Announced for Next Year as Clubs Give Final Recitals

COLUMBUS, May 20.—The final matinee of the Women's Music Club on April 15, given by active members, had for its subject "Shakespeare in Music." The costume program was arranged by Eloise Waltermire Grove. Among the interesting works presented were six tunes for string quintet transcribed by Peter Warlock, and ensembles for women's voices by Shields, Stevens and Mendelssohn.

The six concerts announced for next season by Mrs. William C. Graham, president, will present the Lyric Male Chorus of Milwaukee, Alfred Hiles Bergen, director; Walter Giesecking and Yehudi Menuhin, for the first time in Columbus; and return engagements of Richard Crooks, Sigrid Onegin, and the Minneapolis Symphony, Henri Verbruggen, conductor.

The Chamber Music Society held its last concert on Sunday afternoon, March 30, at the home of Gilbert Hanford. The Cleveland String Quartet played quartets by Haydn, Beethoven and Rieti. Mrs. P. B. Monypeny and Mrs. Eugene Gray arranged this series of concerts.

The last two concerts of the Women's Music Club series were given by Vladimir Horowitz, who, making his first appearance here on March 21, took his audience by storm; and Rosa Ponselle,

who sang to a capacity audience on April 4.

The Capital University A Cappella Choir, under Ellis Snyder, head of the Conservatory's voice department, gave the last concert of the University series on April 6. This marked the professional debut of the organization in its home city, following an 1800-mile tour.

An organ recital by Leila Brown Glenn at the First Methodist Church, assisted by Eloise Grove, contralto, completed the faculty recitals of the Conservatory for the year. The series of concerts to be offered next season lists Florence Austral, Percy Grainger and Paul Kochanski, in addition to two lectures and the annual glee club concert.

The Barbizon Series, which was organized by Hermann Amend and Charles Flesch this year and included two concerts, will be increased to six next year. Those to be presented are Elisabeth Rethberg, Louis Persinger, the Kedroff Quartet, Kreutzberg and Georgi, Maier and Pattison, and John Charles Thomas.

James Devoe of Detroit will next season present for the first time in this city his series of Philharmonic concerts—five events by the Mendelssohn Choir, Beniamino Gigli, Ruggiero Ricci, the Revelers, and Clare Clairbert.

Two violin pupils of the Morrey School of Music, Ruth Gearing and Lowell Drum, recently received their teaching certificates. Both pupils of Vera Watson Downing, they gave creditable solo recitals in Heaton's Hall. Mr. Drum has been a scholarship student of the Women's Music Club throughout his period of study.

ROSWITHA CRANSTON SMITH

## Chicago Concerts Include Choral and Orchestral Programs

### Bach Chorus Presents Cantatas in Fine Performance —Business Men's Orchestra Presents Amy Neill as Soloist—Civic Music Association Holds Annual Festival

CHICAGO, May 20.—The Chicago Bach Chorus, which in five seasons has become one of the most valued features of the city's musical life, gave a concert in Orchestra Hall on May 7, under Dr. Sigfrid Prager. The program consisted of the cantatas, "Nun komm, der Heiden Heiland," "Süsser Trost, mein Jesus kommt," "Sie werden aus Saba alle kommen," "Sehet, wir geh'n hinauf 'gen Jerusalem," and "Christ lag in Todesbanden"; the chorus, "Das Lamm, das erwürget ist"; and the fifth Brandenburg Concerto, played by members of the Chicago Symphony, with solos by A. Liegl, flute, J. Weicher, violin, and S. Prager, piano. The choral singing was consistently musical and accurate, Dr. Prager's conducting being authoritative and marked by unusual incisiveness. The soloists were Else Harthan Arendt, soprano, Lillian Knowles, and Philippine Hennig Rohrman, contraltos; Edwin Kemp, tenor, and Mark Love, bass.

The Chicago Business Men's Orchestra, a group of gifted amateurs who rehearse for a season under Clarence Evans and then give a Spring Concert in Orchestra Hall, was greeted by a large audience on May 8. The playing in an all-Russian program was thoroughly professional. The soloist was Amy Neill, who played D'Ambrosio's Violin Concerto with distinction and compelling eloquence. Miss Neill was tendered an ovation by the audience.

The Marshall Field and Company Choral Society gave its annual concert under Edgar Nelson at the Civic Opera House on May 8. Lawrence Tibbett was the soloist, earning enthusiastic response from the large audience by his brilliant singing of operatic excerpts and portions of Mendelssohn's "Elijah," with the chorus.

The International Harvester Choral Society gave a concert in Orchestra Hall on May 2, Richard B. DeYoung conducting. The soloists were Jacques Gordon, violinist, and Pedro Espino, tenor.

#### Civic Music Festival Held

The annual festival of the Civic Music Association of Chicago was held in Orchestra Hall on May 4. The program was presented by the combined Civic Music Children's Choruses, led by Felix Borowski, and the Civic Orchestra of Chicago, under Eric DeLamarter and Franz Polseny.

André Marchal, blind organist of St. Germaine, Paris, gave a largely attended recital at Kimball Hall on May 6, under the auspices of the Illinois chapter of the American Guild of Organists and the Chicago chapter of the National Association of Organists.

The concluding recitals of the Young American Artists' Series were held in Curtiss Hall on May 1 and 8. The former program was given by Sara Torgoff, soprano, and Mayme Stillerman, soprano; the latter by Berdice

Gordon, soprano, and Dudley Powers, 'cellist.

Dorothy Evans Brinkley, soprano, and Helen Ritsch, pianist, gave a joint recital in Curtiss Hall on May 2. Both young artists displayed promising and well-trained talents.

Dorothy L. Jones, pianist, and Mary H. Schickler, soprano were heard in Curtiss Hall on May 7.

Clair Omar Musser gave a marimba-celeste recital at Orchestra Hall on May 9, assisted by Annabel Robbins, pianist, and members of the Chicago Symphony, led by Edward Collins.

The Paulist Choristers of Chicago, under Father Eugene O'Malley, gave the annual Orchestra Hall concert on April 29 before a capacity audience. The work of the choir was of unusual excellence, the flute-like quality of the boy sopranos and the firm solid basses being especially notable. In technical details such as intonation, ensemble and attack, there was also much to praise.

The A Capella Choir of Southwestern College of Winfield, Kansas, gave a concert at Kimball Hall on April 28, under Haydn Owens, former Chicago musician. Fresh young voices, admirably disciplined to the demands of choral technic, made the event enjoyable well beyond the average of Spring choral concerts.

ALBERT GOLDBERG

### Leonora Corona Hailed on Metropolitan Tour

Leonora Corona, soprano of the Metropolitan Opera, who went on tour with the company this spring, sang Santuzza in "Cavalleria Rusticana" in Atlanta. Mayor Miguel M. Gomez and Senora Gomez of Havana, heading a party of twenty visitors from that city, were in the audience which gave her an ovation. Other Corona roles on the tour were Minnie in "The Girl of the Golden West," Leonora in "Il Trovatore" and Giulietta in "Tales of Hoffmann." Declining offers to appear in European opera houses this summer, Mme. Corona will remain in New York, working on her present roles and studying new ones.

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## PENNSYLVANIA CLUBS ELECT NEW OFFICERS

Harrisburg Convention Marked by  
Inspiring Addresses and Concerts

HARRISBURG, May 20.—The twelfth annual convention of the Pennsylvania Federation of Music Clubs was held in Harrisburg, May 7 to 9, concurrent with the Mozart Festival.

The following officers were elected: president, Mrs. T. C. Donovan, Pittsburgh; first vice-president, Mrs. S. L. Borton, Norristown; second vice-president, Mrs. B. F. Maschal, Philadelphia; third vice-president, Helen Ackroyd-Clare, Philadelphia; secretary, Mrs. F. F. Rohrer, Pittsburgh; treasurer, Mrs. Frank Luckenbach, Philadelphia; auditor, Ida K. Bauer, Philadelphia, and historian, Mrs. J. D. Mitchel, Lewistown.

A meeting of the board of directors was held on the morning of May 7, and the formal opening of the convention was made in the afternoon. After hearing reports of the officers and heads of departments, Frederic A. Godcharles, State Librarian of Pennsylvania, addressed the convention on "The Development of Music in Pennsylvania from an Historical Standpoint."

At the banquet in the evening, the principal speaker was Mrs. Elmer James Ottaway, president of the National Federation of Music Clubs. She spoke on the present needs of the country musically, giving particular attention to the music courses in colleges for the non-music student. A musical program was given by the Foster Singers of Pittsburgh, Virginia Kendrick, contralto, and Florence Frantz, pianist, both the latter winners of the Federation contest in 1929.

On Thursday morning, Kathryn R. McClelland, Liberty District President, addressed the convention on "Junior Contests." At the Past Presidents' Assembly Luncheon, Sigmund Spaeth's "Musical Adventures of Jack and Jill" was presented by a group from Uniontown. Thursday afternoon was given over to the Educational Department. Claude M. Rosenberry addressed the delegates on Pennsylvania's achievements in public school music during fifteen years of State directorship. Mr. Rosenberry directed the open forum on "How Can the Federated Clubs Assist the Public School Music Program?"

Friday was Junior Day. Reports from Junior clubs were heard, and awards to the winners of the Junior contests for original compositions and essays were made.

A. D.

### ALBERTO BIMBONI

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### The Longy School of Music

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## Two Factions Vie in Elections of Massachusetts Music Club

### Changes Urged by Independents in Methods of Administration—Intensive Campaign for School and Church Music Among Projects Desired by Left Wing of Organization

WORCESTER, MASS., May 20.—Reported opposition to the administrative forces of the Massachusetts Federation of Music Clubs was said to be responsible for a spectacular battle of ballots held in the Hotel Bancroft on the afternoon of April 30, when a lively session was presided over by Mrs. Mary G. Reed, retiring president. One hundred and seventeen votes were taken, and the "independents" presented a formidable front.

They charged the present administration with lack of enterprise and advocated activities organized to hold the interest of clubs. They also desire federation instruction, organization of new clubs, an affiliation campaign, and club conferences in order to create a club and a federation, as well as a state and a national, morale.

According to recent statements by the "independents," they believe that school music credits should be established throughout the state; that public school piano class work as well as violin classes should have the support of the music federation; that scholarships for music settlements should be aided; that the church music department should function more effectively, and that orchestras and junior choirs should be organized. They state that home music groups need organization, and that bands and orchestras as well as glee clubs in the schools need organization and support for equipment.

#### Officers Elected

All but two of the "administration" candidates received sixty-four votes each, and all "independent" candidates received fifty-one votes each. Edward I. Adelman of Malden, parliamentarian, and Mrs. Helen Stetson of Wollaston, member of the executive board, received fifty-five votes each.

Mrs. Frederick L. Milliken, of North Scituate, was elected president. Other officers chosen are: first vice-president, Mrs. Florence B. Cashman, president of the Fall River Women's Club; second vice-president, Mrs. Mary L. Thompson, president of the Needham Women's Club; third vice-president, Mrs. Nelson W. Howard, past president of the Professional Women's Club of Boston and president of the Boston branch of the National League of American Pen Women; secretary, Mrs. Harriet Estes of Wollaston; treasurer, Mrs. Gustave Preston of Swampscott; parliamentarian, Edward I. Adelman of Malden; members of the executive board, Mrs. Helen Stetson of Wollaston and Mrs. H. H. Gulesian of Chestnut Hill.

The "independents" presented Mrs. A. Julian Rowan, president of the Chromatic Club of Boston for president; Mrs. Walter D. Ross, of the Music Students Club, for first vice-president; Mrs. Charles B. Dennett, president of the Women's Musical Club of Haverhill, for second vice-president; Mrs. Lawrence E. Baer, of the Cha-

minade Club of Attleboro, third vice-president; Mrs. Ernest Strout, of the Music Lovers' Club of Boston, for recording secretary, and Sally Lawrence, an artist member of the Federation, for treasurer. Other names listed were Mrs. Amelia Dyer, of the Boston Music Club, auditor; Mrs. Celeste Stowell, of the Newburyport Musical Club, parliamentarian; Mrs. Huntington F. Faxon, of the MacDowell Club of Boston, and Willard Clark of Springfield, members of the executive board.

W. J. P.

### GANZ TO GIVE NOVELTY

Pianist Will Introduce Franck's "Les Djinns" to American Audiences

Rudolph Ganz plans to give the first American performance of César Franck's "Les Djinns," a symphonic poem for piano and orchestra, early next season. Mr. and Mrs. Ganz will sail for Europe on the *Paris* on June 30. They will spend the summer in Switzerland, returning to this country in September. Mr. Ganz will then renew his activities as director of the Chicago Musical College, in addition to giving twenty recitals.

Mr. Ganz recently finished his first recordings as a Victor artist. These include a "Liebestraum" by Liszt, Chopin's Valse in E Flat Major, and Mendelssohn's "Spring Song."

### Kortschak Summer Class Begins June 12 in Massachusetts

Hugo Kortschak, in charge of the violin class at the Yale University Music School, and director of the string department of the Neighborhood Music School in New York, will again take his summer class to Cummington, Mass., where he will teach from June 12 until Aug. 12. He will also appear in a series of trio recitals with Bruce Simonds, pianist, and Emmeran Stoerber, 'cellist, in the Playhouse-in-the-Hills. Mr. Kortschak will sail on Aug. 14 on the *Europa* for a short trip abroad. Recently he conducted the last concert of the New Haven Symphony, substituting for David Stanley Smith.

### Bertha Ott, Inc., Opens New Chicago Offices

CHICAGO, May 20.—The offices of Bertha Ott, Inc., concert impresario, have been moved to the 20 Wacker Drive Building, the home of the Chicago Civic Opera.

A. G.

## PIUS X SUMMER SCHOOL PROGRAM ANNOUNCED

Dom Maur Sablayrolles, Authority on  
Liturgical Music, Among  
Lecturers for Series

The fourteenth summer session of the Pius X School of Liturgical Music will be held at the College of the Sacred Heart, New York, from June 24 to Aug. 2. As in former years the program of study includes courses in Gregorian chant, the Justine Ward method of teaching music, Gregorian accompaniment and a special course in sight reading.

There will be four other courses of interest to choir masters and teachers. The Rev. Dom Maur Sablayrolles, O.S.B., will give a course in liturgical singing. He is recognized in Europe as one of the greatest conductors in the field of church music.

The course in advanced chironomy will be given by Mrs. Justine Ward. This training in the rhythmical interpretation of the chant will be open to those who have already studied Gregorian music. Mrs. Ward is a pupil of the late Dom Mocquereau, O.S.B., with whom she studied many years.

Polyphonic singing will include a study of the choicest compositions of the various schools of the 15th and 16th centuries. This course will be given by Edmund Holden of the faculty, who will also be the instructor in music appreciation.

Other interesting features of the session will be the training of a boy choir, and the methods as demonstrated by classes from the Model School, organized and directed by Mother Stevens.

The Pius X Choir will assist in the courses in Gregorian chant and polyphonic singing, and will join with the whole summer school in liturgical singing, led by Dom Sablayrolles.

For teachers and college students who attend summer school for credit toward a degree, there is the additional advantage that each thirty-hour course with examination offered merits two college credits, as the school is registered in the University of the State of New York.

### Roy Nerhood Becomes Representative for G. Schirmer, Inc.

Roy Nerhood, for several years principal salesman for R. L. Huntzinger, Inc., is now associated as traveling representative with the sales department of G. Schirmer, Inc. Mr. Nerhood began his work with the Schirmer house on April 14.



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## Spotlights in Musical News from Broadway to Tokio



Photo by Apeda

Emma Otero, Cuban coloratura soprano, is shown at the left of a group taken in the penthouse garden of her teacher, Frank La Forge, right. The other members of the group are Mrs. La Forge and Señor Otero, the singer's father.



E. Robert Schmitz, pianist, who recently gave eight recitals in Tokio, was photographed at a reception given him by the largest motion picture studio in Nippon. The youthful artists shown in the picture include some of the best-known cinema stars in Japan, where the screen has attracted many converts in recent years. The third young lady from the left, Miss Asuma, is a favorite celluloid heroine, while the young man at Mr. Schmitz's left is Kosakura, known as "the Jackie Coogan of Japan." The group includes also Takeo Takano, Japanese manager (third from right).



Arthur Warwick, New York teacher of piano, seeks relaxation in his canoe between sessions with his Summer classes.



This gold plaque was presented to S. Hurok, manager of the German Opera Company, which recently toured the United States, as a token of the esteem of his associates.



Martha Attwood, soprano, formerly of the Metropolitan Opera, was snapped at Atlantic City during a recent visit to the seaside.



Grace Leslie, contralto, who has been filling many concert and radio engagements this winter, takes the air in Central Park.



The Glee Club of the College of New Rochelle, N. Y., J. Oscar Miller, conductor, which recently sang in Town Hall



## Frederick H. Haywood to Teach Rochester and Coast Summer Classes



Photo by Apeda

**Frederick H. Haywood, Prominent New York Vocal Teacher, Who Will Teach at the Summer Session of the Eastman School**

Frederick H. Haywood will complete his season in New York on June 21, when he will leave to conduct classes at the summer session of the Eastman School of Music, Rochester, N. Y., for a term of five weeks. He will give private as well as group lessons covering all three volumes of his "Universal Song" course.

Late in July Mr. Haywood and his wife, Jessie Ward Haywood, will have a short vacation in Yellowstone Park en route to the Coast to conduct similar classes in Oakland, and in San Francisco at the University of California. The first week in October Mr. Haywood will begin his weekly visits to the Eastman School, where he has been teaching for nearly seven years, and return to resume his activities in New York. During Mr. Haywood's absence his studio in the Steinway Building will be under the direction of James Woodside, who concludes his summer session at Penn State College in August.

### Dux Completes Coast Tour

CHICAGO, May 20.—Claire Dux, soprano, has returned to Chicago after a Pacific Coast tour, during which she sang with the San Francisco Symphony and the Los Angeles Philharmonic and gave recitals in Riverside, Glendale, Bakersfield, Carmel and San Francisco. Her spring engagements included appearances at the Mt. Vernon, Iowa, Ann Arbor, Mich., and Evanston, Ill., Festivals, and a recital in Indianapolis.

### Ransome Soloist at Chicago North Shore Festival

Edward Ransome, Metropolitan Opera tenor, was engaged by the Chicago North Shore Festival to sing in "The Children's Crusade," by Pierné on May 22.

### Seidel to Play for Yeshiva College

Toscha Seidel, violinist, will give a recital for the Yeshiva College, 186th Street and Amsterdam Avenue, New York, on the evening of May 27.

## California Federation of Music Clubs Convenes in Hollywood

### Stimulating Addresses and Musical Programs Make Twelfth Annual Gathering Memorable—Mrs. A. N. Jamison Retires—Mrs. Horatio Stoll Elected President

LOS ANGELES, May 20.—"Not politics in music, but music in politics," was the key note of the twelfth annual convention of the California Federation of Music Clubs, held in Hollywood, April 21-25. This was the gist of a brilliant speech made on the Tuesday afternoon by Redfern Mason, San Francisco critic, who made such an eloquent plea for a deeper education of the civic consciousness as regards music, that the delegates passed resolutions to urge its various members to resort to the power of the ballot in presenting a more forceful plea for music. Mr. Mason emphasized the power which the Federation holds within its own ranks, and pointed out the fact that if its members would stand together the weight of their influence at the polls would soon bring about a change for the betterment of music conditions.

Los Angeles, now the ranking fourth city in size in the country, came in for its full share of criticism because of its poverty in subsidizing music and its development. San Francisco, Mr. Mason said, last year gave the sum of \$105,000 from the civic coffers, a third of which went to the San Francisco Symphony. Mr. Mason's remarks met with loud approval from the delegates from some 100 clubs of the Federation.

Wheeler Beckett, also of San Francisco, gave an interesting address on "Children's Concerts," using as illustration the success of the children's concerts of the San Francisco Symphony which he conducts.

### Talk on Radio

The value of music education by radio was the subject of an interesting address by Mrs. Thorpe, representing Charles Garbett of San Francisco. Mr. Garbett has had charge of the educational radio programs, broadcast every Thursday night either by the Los Angeles Orchestra or the San Francisco Symphony. Each week a morning hour is given over to an explanation of the program. It is estimated that this policy is of untold benefit to thousands of children who hear the program that evening. It was voted to send Mr. Garbett a letter of thanks for his excellent work.

Mrs. Walter V. Goodfellow, chairman of young artists' contests, made a plea for the young artist who merits the support of club organizations in entering the professional world. Mrs. Cecil Frankel, one of the original organizers and first president of the Federation, as historian, presented each delegate with a pamphlet setting forth the history and accomplishments of the association from its early beginning. Especially timely was the spirited talk of Mrs. Birmingham of San Francisco, vice-president-at-large, who told of the plans for entertaining the 1931 biennial convention in San Francisco.

### Musical Programs

The Hollywood Opera Reading Club entertained the convention with an

opera program in the Hollywood Woman's Club on the Monday night, with Leon Rains in charge. Assisting artists were Lillian Wilson, Eloise Horton Fitzpatrick, Alice Forsythe Mosher, Melville Avery, Frank Geiger, Joseph Waugh and the club's chorus. At the Hollywood High School on Tuesday evening, Hugo Kirchhofer led Community singing, followed by a concert by the Glendale Oratorio Society, A. Ciel Marshall, conductor; the Tuesday Musicals of Pasadena, Mrs. C. C. Blauvelt, leader; Hollywood Woman's Club Chorus, under Mrs. J. N. Hurtt; the Schubert Choralists of Pasadena under Mrs. Blauvelt; Woman's Music Club of Long Beach, L. D. Fry, conductor, and the Matinee Musical Club. Rubinstein's "Seraphic Song" was sung by the combined choruses under Mrs. Blauvelt. Ruth Wilson, violinist, winner of the young artists' contest, played the Brahms B Minor Sonata, with Margaretha Lohmann at the piano. Round table discussions were led by Mrs. Bernard Brown, Lucy Wolcott, Wilbur R. Kimball, Mrs. C. C. Blauvelt, Mrs. Horatio Stoll and Mrs. C. J. Hubbard.

L. E. Behymer, veteran impresario of the West, was toastmaster at the banquet held at the Embassy Club on Wednesday night, when Rabbi Edgar F. Magnin was the principal speaker. Mrs. Abbie Norton Jamison, retiring president after four years of active and progressive leadership, presided at major functions.

Mrs. Horatio Stoll of San Francisco, was elected president for the ensuing term, with Warren Egbert of Oakland as first vice-president; Aaron Bergher of Los Angeles, vice-president-at-large; Charles J. Hubbard, second vice-president, and E. G. Kerfoot of San Francisco, treasurer.

HAL DAVIDSON CRAIN

### People's Chorus Marks Fifteenth Anniversary with Dinner

Celebrating completion of its fifteenth season, the People's Chorus of New York gave a dinner at the Colony Club on the evening of April 22. Dr. Daniel Gregory Mason, head of the department of music at Columbia University, spoke on the importance of choral singing in the development of good taste in music. The other speakers were Lorenzo M. Camilieri, founder and conductor of the chorus, and William C. Greed, a vice-chairman. The hostesses at the dinner were Mrs. Marshall Prentiss, chairman of the chorus, and Mrs. John Henry Hammond and Mrs. Dunlevy Milbank, first vice-chairmen. More than 300 guests attended.

### Pinnera Sings in Jackson, Tenn.

JACKSON, TENN., May 20.—Gina Pinnera, soprano, was heard here in recital recently, completely captivating her large audience by her superb art and personal charm, as she did on her first local appearance a year ago. Mme. Pinnera's program included Gluck's "Divinités du Styx," "Ernani involami," from Verdi's "Ernani," lieder by Marx and Strauss, songs in Italian by Respighi and Cimara, and in the final group, Kramer's "Invocation," Rogers's "The Last Song" and Daniel Wolfe's "Iris." The singer gave many encores.

### Lawrence Harp Quintet Members Plan Summer Activity

The members of the Lawrence Harp Quintet have scattered for the summer. Lucille Lawrence was to sail on May 22 for Europe. Marietta Bitter left for California in the latter part of March to spend the spring and summer months there. She recently appeared as guest artist at the Los Angeles Chapter of the National Association of Harpists. Thurema Sokol sailed for Europe on May 13 on the Europa and will spend the month of June traveling. Grace Weymer and Eleanor Shaffner will also sail in the first part of June for a few weeks of European travel.

### Maria Koussevitzky Gives Recital for Richmond Club

PHILADELPHIA, May 20. — Maria Koussevitzky, soprano of this city, recently sang for the Woman's Club of Richmond, Va. Her program included Spanish and Russian songs, Brahms and Schubert lieder and arias by Puccini. She was accompanied ably at the piano by Ellis Clark Hamman, also of Philadelphia.

### Juilliard Composers' Contest Closed

More than twenty manuscripts were received in the Juilliard School of Music competition, which closed on May 1, for original works by native born or naturalized Americans, which are available for copyright and suitable for performance by a major symphony. They will be reviewed by the judges, Rubin Goldmark, Philip Greeley Clapp, Oscar Wagner and Albert Stoessel. Those works considered as outstanding will be published next summer or fall. Announcement of the winners will be made before the end of the month.

### Barre-Hill Fills Consecutive Engagements

CHICAGO, May 20.—Barre-Hill, Chicago Civic Opera baritone, was guest artist at the Sarah Hackett Stevenson Memorial concert given by the Chicago Women's Club on April 27. On April 28 he was heard in recital at Duluth, Minn. He was scheduled to appear at the University of Kentucky, Lexington, Ky., on May 4, and on May 5 to sing the role of Henri in "The Chimes of Normandy," sponsored by the Chicago Civic Opera Company in Chicago.

### Morton Gould in Recital

Morton Gould, pianist-composer, was scheduled to give a recital at the School of Education, New York University, on May 8. The program comprised numbers by Bach, Debussy and Scriabin, also a Sonata and shorter pieces by Mr. Gould.

### Melnikoff Appears in Paris

PARIS, May 15.—Harry Melnikoff, young American violinist, was accorded an enthusiastic reception at his concert here recently. His program included a sonata by Handel and the familiar Saint-Saëns concerto. He was accompanied by M. Sandor at the piano.

### Moiseiwitsch Hailed in South African Tour

A cable received on Monday, May 12, from the Cherniavsky Concert Bureau of Johannesburg, South Africa, told of the sensational success of Benno Moiseiwitsch, pianist, on his South African tour.



## MUSICIANS THROG EUROPEAN LINERS

### Notables of Opera and Concert World Leave for Vacations

Sailings of opera singers, opera managers, and musicians and music producers generally, continued to deplete the ranks of musicians in this country in the past fortnight. Metropolitan stars, returning from the company's tour, lost no time in getting from the incoming trains to the outgoing ships.

The Ile de France carried off Giovanni Martinelli, Mr. and Mrs. Antonin Trantoul from the Metropolitan roster on May 15. A fellow passenger was Paul Kochanski, violinist, who sailed for a series of European engagements. Maria Kurenko, soprano, sailed on the same boat.

S. Hurok also sailed on the Ile de France, with plans to organize an opera company to tour next season, presenting Russian, German, and French operas. It will have headquarters in Philadelphia. He also plans to bring here next season May Wigman, a leader in the modern German school of the dance; Mark Reisen, young Russian bass, and the Teatro di Piccoli, a marionette organization now in Berlin.

Mr. and Mrs. William C. Hammer, general manager and director respectively, of the Philadelphia Grand Opera Company, also sailed on the Ile de France. They will visit Paris, Berlin, Vienna, Milan, and other European music centers, where arrangements for auditions have been made. The opera producers expect to add several European artists to the roster of singers in the Philadelphia company for the season of 1930-1931. Mr. and Mrs. Hammer will also confer with scenic artists and theatre architects regarding new settings and lighting effects for next season's productions.

On the Vulcania, which left for Mediterranean ports on May 14, were Mr. and Mrs. Tullio Serafin and Mr. and Mrs. Giuseppe de Lucca, and Giuseppe Sturani, assistant conductor from the Metropolitan coterie.

Rosa Ponselle sailed for Europe on the Olympic on the evening of May 9, and went directly to London, where she will sing in her second season at Covent Garden, including the role of Violetta in "Traviata" for the first time. Accompanying Miss Ponselle was her sister, Carmela.

Dr. Artur Rodzinski, conductor of the Los Angeles Philharmonic, sailed on Friday, May 9, on the Columbus to be gone for six weeks on the Continent. He visited the executive offices of MUSICAL AMERICA in New York before sailing. Dr. Rodzinski has been engaged to conduct the performances of

Strauss's "Salome" and "Tannhäuser" in Los Angeles and San Francisco next autumn with Mme. Jeritza as protagonist. He is looking forward with keen interest to this, as he brought out "Salome" at the opera in Warsaw some years ago to the great satisfaction of the composer who was present.

Mary Lewis sailed on May 7 on the Aquitania on a hurried trip to Monte Carlo, the home of her late foster father, Osborne O'Hagan, the news of whose death caused her collapse during a radio program on the evening of May 4. On her return she will work in a Pathe picture, "The Siren Song," in Hollywood. The production was delayed in order to permit her to make the trip.

Ivan Steschenko, bass of the Philadelphia Grand Opera Company, sailed for Europe on the Majestic on April 25. He will fill opera engagements in Paris, Monte Carlo, Warsaw, Moscow and other music centres abroad. Mr. Steschenko, who has appeared with the Philadelphia company for four seasons, has been re-engaged and in addition to his familiar roles will sing next season in the title role in "Boris Godounoff."

Rubin Goldmark, composer and member of the faculty of the Juilliard School of Music, sailed for Europe May 24 on the Statendam.

### New Cadman Cycle Performed in Los Angeles

LOS ANGELES, May 20.—The Cadman Creative Club of which Bertha Storrs Lewis is president, presented Charles Wakefield Cadman and assisting artists in a program of the composer's works on the evening of April 21. It included the first performance in America of "White Enchantment," an unusual song cycle, dealing with sequential episodes in the life of an American family in its drawing room after dinner on a winter evening. It was given in concert form, although it is a series of recitatives, solos, duets and quartets intended for performance with stage setting and action. The Mother was sung by Rosalie Barker Frye, contralto, the Sweetheart, by Margaret Messer, soprano, the Lover by Otto Ploetz, tenor, and the Father by Harold Kellogg, bass. Mr. Cadman was at the piano. The program opened with the Trio in D Major, played by Bessie Fuhrer-Erb, violinist, Lucy Fuhrer-Genter, 'cellist and the composer.

WASHINGTON, May 20.—The League of American Pen Women will hold a Song Contest during the year 1931, for which members only will be eligible. The closing date will be Jan. 31, 1931. The terms of the contest will be announced in June. D. DEM. W.

### Margaret Spatz Heard in Recital in Steinway Hall

Margaret Spatz, pianist, was heard in recital on the evening of May 16 in Steinway Hall. Miss Spatz received her training at the American Institute of Applied Music, to which school much credit is due for her significant success scored in a well chosen and diversified program, which included Bach's French Suite in G, three sonatas of Scarlatti, two Chopin Nocturnes, Chabrier's "Bourrée Fantasque" and a closing group of numbers by Medtner, Prokofeff, Liszt and Paderewski.

She won deserved applause for her clean-cut technique, delightful tone and close attention to interpretative detail. S.

### Leonora Cortez to Make European Tour

Leonora Cortez, American pianist, will sail for Europe on July 1. She will play in London, Munich, Cologne, Frankfurt, Vienna, Budapest, Prague, Hamburg, Milan, Oslo, Stockholm and Paris. In Paris and in Holland she will appear with orchestra. Miss Cortez will return on Sept. 1, when she will appear in New York and Chicago, and will make a tour of the Southern States. She will also play in Philadelphia in the coming season.

### Henri Temianka Makes Paris Debut

PARIS, May 15.—Henri Temianka, violinist, a graduate of the Curtis Institute in America, made his Paris debut recently. His program included works by Corelli, Szymanowski, Zsolt, Boccherini and Bach, the Mendelssohn Concerto and the Scherzo and Tarentella by Wieniawski. The large audience received him cordially.

### KANSAS TEACHERS COLLEGE HOLDS MUSIC FESTIVAL

#### Fifteenth Annual Series Brings Notable Concerts—Choral Works Attract Throngs

PITTSBURG, KAN., May 20.—The fifteenth Spring Music Festival at Kansas State Teachers' College here, April 22-27, threw the stress on college and high school talent. The only professional musicians in the five-day program, other than faculty members, were Pietro Yon, organist; Ernest Kroeger, pianist, and the four soloists.

Professor Walter McCray opened the festival Tuesday night with a concert by his festival orchestra of fifty-three amateur players, most of them students. This innovation—for in other years he had confined the orchestra to its score in "The Messiah" and other choral compositions—was justified by the professional way in which the Andante con moto from Schubert's "Unfinished" Symphony, the Bacchanale from "Samson and Delilah," and other numbers were performed. Ruth Stamm of the college faculty was piano soloist in Franck's "Variations Symphoniques" and Marjory Jackson, also of the faculty, sang "Nobles Seigneurs" from "Les Huguenots."

Mr. Yon drew a big audience for his concert Wednesday night, partly for the reason that Pittsburghers had liked him in two other concerts in other years. Dr. Kroeger gave a lecture recital Wednesday morning on "The Emotional and the Picturesque in Music."

Frances Block, William Pohlman, and John Kuebler as soloists. The same ensemble was again heard Sunday night, after a Saturday intermission,

### West End Glee Clubs Give Annual Concert, Conducted by Jane Crawford Eller

The fourth annual concert of the West End Glee Clubs, Jane Crawford Eller, director, was given at the West End Presbyterian Church on May 16. These clubs are the outgrowth of a plan to interest young people in the church and its activities and to provide another means of enriching the service of the church for special occasions and for concerts. Mrs. Eller, a contralto and teacher of singing, has specialized in this kind of work. This organization has given such works as Maunders' "Hymn of Thanksgiving," Dubois's "Seven Last Words" and Handel's "Messiah."

One of the principal numbers in the concert was the dramatic ballad, "Red Godwin's Wooing," by Haesche. Some promising singers trained by Mrs. Eller were presented. They were Katherine Cobban, Mabel Barton-Brown, Jeannette Flynn, Margarette Smith and Margaret Walker, sopranos; Betty Clarke, contralto; Arthur Lauder and Clyde King, tenors; Olney Cook, Silvio Volpe, Reno Serrine and Carlton Griffin, basses.

The Spinning Wheel Quartet from Flowtow's "Martha" was given in costume. The Letter Duet from "Lakme" was sung by the Misses Flynn and Walker and a male quartet.

A male chorus sang Verdi's "Hail to Our Native Land" from "Aida." May List and Pauline Hall accompanied at the piano and Willard I. Nevins at the organ. The large audience applauded heartily. B.

The Barrère Little Symphony has just completed a tour which included appearances in Cortland, Oneonta, Ogdensburg, Troy and Cooperstown, N. Y.; Passaic and Millburn, N. J., and Scranton, Pa.

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## Notable Performances Mark Third Mozart Festival in Harrisburg

**Festival Choruses, Under Ward-Stephens, Assisted by Barrère Little Symphony and Noted Soloists in Five Concerts — Mozart's Mass in C Minor and Choral Works by Pierné Are Features — Alice Mock, Ethel Fox, Paul Althouse and Frederic Baer Among Participants**

HARRISBURG, PA., May 20.—The third annual Mozart Festival, held here from May 8 to 10, brought a brilliant series of five concerts in the William Penn Auditorium. Participants were the Festival Chorus of 300 singers, led by Ward-Stephens; a chorus of 700 children; Georges Barrère and his Little Symphony, and soloists, including Ethel Fox and Alice Mock, sopranos; Paul Althouse, tenor, and Frederic Baer, baritone. The festival was sponsored by the Harrisburg Music Foundation.

### Mozart Mass Sung

The opening concert, on the evening of May 8, was devoted to the annual performance of the composer's Grand Mass in C Minor, the difficult work being given very expressively by the Festival Chorus, assisted by the soloists and orchestra, under Mr. Stephens. The orchestra contributed also the Overture to "Don Giovanni" and the Symphony in E Flat Major.

On the afternoon of May 9, solo groups were given by Mr. Althouse and Mr. Baer. The feature of the program was the singing of Pierné's cantata, "The Children at Bethlehem," by the choir of young people, assisted by an echo chorus of seventy-five children from the public schools, led by W. H. Harclerode. The excellent work of the children was augmented by the solo singing of Miss Fox and Mr. Baer and by a number of young soloists from the choral ranks.

### Miscellaneous Bill Given

On the same evening, the Festival Chorus and orchestra, under Mr. Stephens, gave a concert of miscel-

laneous numbers. Alice Mock, soprano of the Chicago Civic Opera, was soloist in the arias "Deh vieni, non tardar" from "Marriage of Figaro" and "Ah, fors' è lui" from Verdi's "Traviata." The chorus sang works by Byrd, Gibbons and Weelkes in excellent style, and the orchestra presented Wagner's "Entrance of the Gods into Valhalla" and "Ride of the Valkyries" and Tchaikovsky's "1812" Overture.

On the afternoon of May 10, an artists' concert was given. George Barrère had a warm reception when he played Wormser's Madrigal as flute solo and was obliged to give an encore. The orchestra was applauded in Haydn's Symphony in G Major, Griffes's "The White Peacock," two Hungarian Dances by Brahms, and Debussy's "Suite Bergamasque." Miss Fox sang solos, among which was a work by Mr. Stephens, "Summer Time."

### Pierné Work Impresses

The climax of the festival came on the final evening, when Pierné's Oratorio, "St. Francis of Assisi," was sung by the Festival Chorus, the children's chorus and soloists, under Mr. Stephens's baton. The solo parts were taken by Mr. Althouse as St. Francis; Mr. Baer as the Leper, the Voice of Christ and Friar Leon; Miss Mock as Saint Clair, and a number of local soloists among whom were Sarah Hayes, Helen Hartman, Byron Behney and Robert Mathias. The final concert was an impressive one, the children's chorus excelling in the music of the birds.

The large audience included delegates to the State Federation of Music Clubs, which met in this city during the festival. A. M.

### Martha Attwood Assists Choral Ensemble

JERSEY CITY, May 10.—The Choral Ensemble, Alfred Boyce, conductor, gave a concert in the Y. M. C. A. auditorium recently, with Martha Attwood, soprano, as the guest artist. Accompanied by Carroll Hollister at the piano, the former Metropolitan singer delighted her audience with the familiar "Connais-tu le pays" aria from "Mignon," with a group of salon pieces and folksongs of many

nations, and with her singing of the soprano obbligato in the Kremser "Hymn to the Saviour." The mixed chorus gave with spirit numbers by Martin Rachmaninoff, Jenkins, Elgar, Dvorak, Dett and others.

### SKILTON OPERA BROADCAST

#### "Sun Bride" Has World Premiere in Radio Concert

An American opera, "The Sun Bride," composed by Charles Sanford Skilton, had its radio and world premiere on April 17.

The libretto, which is by Lilian White Spencer of Denver, concerns the loveliest daughter of a prehistoric Pueblo Indian tribe, who is sacred to the Sun God.

One day Bluefeather, a Navajo brave, who has incurred the wrath of his elders by gambling, sees her and falls in love. He calls upon Chameleon, the god of gambling, to help him win her. Bluefeather invites his hosts to play and soon wins most of their possessions. He then demands the Sun Bride. She appears on the roof and warns him that she is sacred. He attempts to reach her but a flash of lightning strikes him dead as he stretches out his arms. The Sun Bride returns to seclusion, and the opera ends with a Sunrise Hymn.

The title role was sung by Astrid Fjelde, and Bluefeather by Judson House. Others in the cast included Earl Waldo, Theodore Webb, Rosalie Wolfe and Devora Nadworney. Cesare Sodero conducted.

### Martha Baird and Arthur M. Allen Wed

Martha Baird, concert pianist, and Arthur Moulton Allen, an attorney of Providence, R. I., were married in New York on May 20. Miss Baird had kept her engagement to Mr. Allen a secret until her concert activities of the present season were over. The ceremony was performed by Dr. Harry Emerson Fosdick, with only a few intimate friends present, among them Miss Baird's cousins, John H. Finley, editor of the New York Times, and Mrs. Finley, and Everett Colby. After a short sojourn at Hot Springs, Va., the couple will return to the Rhode Island city, where they will make their home. They will spend part of the summer at Mr. Allen's country place at Seal Harbor, Me.

### Marie Morrissey Is Soloist with Choruses in Chicago

CHICAGO, May 20.—The annual concert of the combined choruses of the Illinois Bell Telephone Company was given at Orchestra Hall on April 30. Both the men's and women's voices were heard separately and in combination, under Dr. Daniel Protheroe. The soloist, Marie Morrissey, contralto, won much success through her artistic employment of a distinguished voice. Her program included an attractive new song, "Triolet," by Edward Moore, critic of the Chicago Tribune.

A. G.

### Gruen Compositions Heard

A program of compositions by Rudolph Gruen was given by Paul Althouse, tenor; Raoul Georges Vidas, violinist; Frances Hall, pianist, and the composer, at the Neighborhood Music School on April 24.

### LONG BEACH PRESENTS MUSIC WEEK CONCERTS

Many Programs by Local Artists and Organizations Given—Club Sponsors Young Singer

LONG BEACH, CAL., May 20.—Long Beach celebrated National Music Week, beginning with a special concert by the Municipal Band on May 4. The Woman's Symphony, Eva Anderson, conductor, and the Ardizoni Singers gave concerts on May 5, and there was community singing led by Clarence E. Krimbill in the Auditorium. On May 6, St. Anthony's Choir sang Gregorian chants and modern ecclesiastic music, led by Hubert Janlaes. On May 7, the combined glee clubs of California Christian College, Otto C. Hirschler, conductor, gave a program.

Raymond Moremen presented the choir of First Congregational Church, on May 8, assisted by Edouard Nies Berger, organist. The same day the Alford Singers, Rolla Alford, leader, appeared in concert and a program was presented by industrial organizations in the Auditorium. A musical carnival in which playground bands and orchestras, glee clubs, folk-dancers and singers took part, was given on the Virginia Hotel Tennis Court on May 10. The week closed with "Messiah," given by the Haydn-Handel Oratorio Society, Rolla Alford, conductor, on May 11.

Many teachers presented pupils in recitals during the week. They included Ethel Putnam Willard, Jane Stanley, Mrs. Allen K. Chase, Louise F. Rogers, Bessie Hard, Alice S. Durham, George Clark, Virginia Ferl Clark, Clarence E. Krimbill, Mrs. W. L. Hawk, and the University of Music and Art, Arthur Friedheim, chancellor.

This city has sent James G. McGarrigle, baritone, one of its young singers, to New York for two years' study, the entire expense to be borne by the Lions Club. Mr. McGarrigle studied here with Joseph Ballantyne, vocal teacher. He was soloist twice with the Long Beach Symphony, with the Choral Oratorio Society, in St. Anthony's choir and other musical organizations and sang frequently from radio stations in Los Angeles and Long Beach.

Long Beach has supported municipal music for over two decades. The expense of the Long Beach Municipal Band, Herbert L. Clarke, conductor, is over \$100,000 per year, this sum being included in the regular expense budget of the city. For two years the City Council has given \$5,000 each year to the Long Beach Symphony. This, for a city of a little over 160,000 population, is considered remarkable. Municipal music in Long Beach is supported by the tax-payers.

ALICE MAYNARD GRIGGS

### Corporation Formed to Publish Motion Picture Songs

The Red Star Music Company, Inc., a subsidiary of the Fox Film Corporation and the first firm to be organized by a motion picture producer and distributor for the publication and sale of the songs from its productions, was officially opened April 24 by Winfield R. Sheehan, vice-president and general manager of the Fox Film Corporation.

A reception was held at the headquarters of the firm. Among the guests were former Governor Alfred E. Smith, Mayor James J. Walker, Warner Baxter, Rudy Vallee, Paul Whiteman and George Gershwin.

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## N. Y. Philharmonic Reaches Vienna in Its Triumphal Tour of Europe

VIENNA, May 18.—The New York Philharmonic Symphony with Arturo Toscanini conducting, continued its triumphal march across Europe here today. A great audience in the State Opera house included Princess Helen of Rumania, Princess Irene of Greece, President Zaimis of Greece, and representatives of the diplomatic corps, besides many noted musical personalities.

The crowded house rose on Toscanini's appearance, and gave him a tremendous ovation at the end of the concert. The program included Haydn's Symphony in B Major, the "Leonore" Overture by Beethoven, Debussy's "L'Après-midi d'un Faun" and Berlioz's "Queen Mab."

Musicians commented especially upon the string department of the orchestra, in which Vienna's Philharmonic is considered pre-eminent, declaring that nothing like its timing and precision has ever been heard here before. The critics were also highly eulogistic of the conductor, although his baton style was deemed more dramatic than that of most German leaders. The reception accorded the orchestra was one of the most enthusiastic ever given a visiting organization.

### Florence Audience Enthusiastic

FLORENCE, May 15.—The New York Philharmonic-Symphony gave the last concert of its Italian tour in the Politeama Theatre here on May 14, and was accorded an enthusiastic reception.

Not for many years has any occurrence created so great a stir in the local world of music. Upon Toscanini's entrance, there was a storm of applause from the 5000 spectators who crowded the immense hall, and there was a twenty-minute ovation for the orchestra at the end of the concert.

Many Americans greeted the Philharmonic. Florence has a large American colony, which turned out in full force. Places of honor were occupied by the staff of the United States Consulate. Spring tourists and pupils of the American and British private schools of the city were in the audience. Some spectators stood in line for six hours before they obtained tickets.

Before the orchestra's departure for Munich, its conductor and members were guests of honor at a reception given by the Mayor of Florence, Count Della Gherardesca, at the Palazzo Vecchio. It was one of the most brilliant affairs of the social season in Florence.

### Munich Decorates Toscanini's Desk

MUNICH, May 16. — A capacity audience at the Tonhalle responded enthusiastically tonight to the first program given by the New York Philharmonic-Symphony on German soil. Arturo Toscanini presented Haydn's "Clock Symphony," Strauss's "Death and Transfiguration," and excerpts from Mendelssohn's "Midsummer Night's Dream." There were ovations for the conductor and for his musicians. Among the listeners were heads

of the municipality, the Premier, Dr. Heinrich Held; the general intendant of the Bavarian State theatres and members of the former Bavarian royal family. A laurel wreath bearing the official colors of the city hung from the conductor's desk.

### Rome Public Extends Ovations

ROME, May 13.—Before a brilliant audience, including Queen Elena and three Princesses of the house of Savoy, many other members of Roman aristocracy, the American Ambassador and Mrs. Garrett, and many musical notables, the first concert in this city by the New York Philharmonic-Symphony under Toscanini was given last night in the Augusteum. The historic edifice was completely filled, and the enthusiasm of the audience reached fervid heights before the final number, Respighi's "Feste Romane," had been concluded.

The conductor had rearranged his programs so as to include three Italian works in the first Rome concert. Both Ottorino Respighi, composer of "Feste Romane," and Vincenzo Tommasini, author of the Variations on the "Carnival of Venice," were present. Respighi's work, a novelty here, formed a forceful climax to the concert. Toscanini brought the composer to the platform to bow.

The program listed also the Rossini Overture to "Italiana in Algeri" and Brahms's Second Symphony. The audience remained to cheer and applaud until the lights were dimmed.

After the concert, Toscanini and the orchestra were the guests of Ambassador and Mrs. Garrett at a reception in their residence, the Palazzo Respighi.

The second concert, marked by the most unusual ovations, took place in the same vast hall tonight. The concert included Beethoven's Third Symphony, excerpts from Mendelssohn's "Midsummer Night's Dream" music, and Respighi's orchestral arrangement of Bach's Passacaglia and Fugue in C Minor. The audience remained standing after the concert, mingling cheers and applause for conductor and orchestra with pleas for it to return soon.

Today the conductor and the players were guests at tea of the Governor of Rome, Prince Boncompagni Ludovici, in the Roman Capitol, the Campidoglio. The event, given in the gardens of the historic edifice, was attended by many of the aristocracy of Rome.

### Turin Audience Brilliant

TURIN, May 10.—Unbounded enthusiasm reigned throughout the concert of the New York Philharmonic-Symphony given in the Royal Opera House tonight under the baton of Arturo Toscanini. The audience, one of the most brilliant that has yet greeted the musicians abroad, contained Crown Prince Humbert and Princess Marie José, the Duke of Genoa and numerous members of the nobility. They warmly applauded each performance and at the end of the concert made their way back stage to renew acquaintance with the maestro and be introduced to the principal members of the orchestra.

The works performed were: the "Haffner" Symphony by Mozart, Debussy's "La Mer," the Venusberg scene from Wagner's "Tannhäuser," and Respighi's arrangement of a Bach Passacaglia. Half an hour after the concert ended, cheering continued. Toscanini was brought from his dressing room to bow repeatedly before the audience would leave.

## MILAN PAYS HONOR TO TOSCANINI MEN

### Philharmonic's Concerts Bring Ovations in La Scala

MILAN, May 15.—The two concerts given by Arturo Toscanini and the New York Philharmonic-Symphony on the nights of May 8 and 9 in La Scala were triumphal occasions. The Milanese outdid their wonted enthusiasm in paying tribute to their fellow-citizen and former director of the opera house in which the concerts were given. It is estimated that Toscanini was recalled to the stage no less than twenty-two times.

The audiences, numbering more than 6000, included many musical figures, members of the local aristocracy and the American colony. The official world was represented at the first concert by a large delegation of governmental notables from Rome, including Mrs. John W. Garrett, wife of the American Ambassador, and Sir Ronald Graham, the British Ambassador, and Lady Graham.

The first concert brought a novelty in Pizzetti's "Rondo Veneziano," heard for the first time in this city. Beethoven's "Eroica" Symphony was given a remarkable reading. Other works heard were Rossini's Overture to "Italiana in Algeri," Respighi's new arrangement of Bach's Passacaglia and Fugue in C Minor, also a first hearing here, and the Nocturne and Scherzo from Mendelssohn's "Midsummer Night's Dream." Repeatedly throughout the concert, boundless enthusiasm was expressed in cheers, and at the end the audience remained for an extended ovation.

The second concert, on May 9, was given before another packed house, which rose in homage to the conductor. The program included a first-time hearing here of Tommasini's Variations on "The Carnival of Venice." Other numbers were Wagner's "Faust" Overture, the Ravel-Moussorgsky "Pictures at an Exhibition," César Franck's "Les Eolides" and Ravel's Bolero.

The Italian press unanimously pronounced the concerts a revelation in orchestral playing. While the greatest tributes were reserved for Italy's favorite conductor, the orchestra was unstintingly praised for its marvelous discipline and tonal excellence.

### Zurich Welcomes Toscanini and Orchestra

ZURICH, May 10.—The New York Philharmonic-Symphony, under Toscanini, had a stirring ovation on its first appearance in Switzerland on the evening of May 6 at the Tonhalle in this city. An audience of 3000 remained standing for twenty minutes after the concert ended, applauding and cheering. The program included Wagner's "Faust" Overture, Ravel's orchestration of the Moussorgsky Suite, "Pictures at an Exhibition," the Nocturne and Scherzo from Mendelssohn's "Midsummer Night's Dream," Honegger's "Pastorale d'Été" and "Pacific 231," and Respighi's arrangement of Bach's Passacaglia and Fugue in C Minor. Toscanini was recalled to the stage four additional times after the players had left it at the close. The audience included governmental and other notables from many cities of Switzerland.

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# ORCHESTRAL MUSIC PROMINENT IN NEW ISSUES

**WERNER JANSSEN'S** "New Year's Eve in New York" (Boston: C. C. Birchard & Co.), one of the most successful of recent orchestral pieces by American composers, has been issued in an excellent miniature score, thanks to the enterprise of its very idealistic publisher.

This work, which is a symphonic poem for orchestra and jazz band, has been discussed sufficiently to make unnecessary here a recapitulation of its virtues and faults. It should be mentioned, however, that an examination of the partitur reveals the fact that Mr. Janssen is a very skilful orchestrator, knows his medium well and achieves his effects logically and with considerable mastery.

**Miniature Score of Janssen Work Newly Issued**

He will some day probably write music more significant than his "New Year's Eve," but he will always be able to look back at it as a work of unusual verve, freshness and spontaneous character, which paints a picture tellingly and glowingly for all who wish to listen. There is a dedication to Carl Engel.



*Werner Janssen, American Composer, Whose Symphonic Poem, "New Year's Eve in New York," Has Recently Been Published*

and a Rhapsodie for 'cello and orchestra.

We first heard M. Rivier's music last December when Nikolai Sokoloff presented his "Overture for a Don Quixote" at a concert in New York of his Cleveland Orchestra. There was not much to recommend it, we thought. The works mentioned above, however, impress us more favorably, especially the "Chant funèbre," which has a very genuine quality. It is brief, but very intense.

There is not a little that recalls the Stravinsky of the "Sacre" period in the "Danse." The Rhapsodie calls for a 'cellist of great virtuosity and definite musicality. It is not a showpiece by any means. The "Danse" and "Chant funèbre" are inscribed to Albert Wolff, known to American music lovers for his work some years ago at the Metropolitan Opera. We find little of interest in the "Three Pastorales," which are respectively titled "Prélude," "Glas" and "Chanson." The last named is the best of the three.

In the chamber music division there is an attractive Quatuor, No. 5 by Jean Rogister which is fluent, admirably written, and wonder of wonders, not without melodic freshness even in this unmelodic year, 1930. The composer is a Belgian and he has dedicated his

work to Elisabeth, Queen of the Belgians. Another Belgian is H. Woollett with a Quatuor en Si Mineur for strings, also worthy but not entirely free from a certain academic quality. It recalls the music of Joseph Jongen.

For an unusual combination are "Four Trios" for three violins by Albert Jeanneret, calculated to be used in conservatories, to introduce young string players into the realm of chamber music. The pieces are: "Presto," "Marche," "Bucolique" and "Saltarelle." They are capitably written and only the first violin part requires an accomplished player.

A.

With Young America's interest in ensemble playing growing by leaps and bounds throughout the land, an insistent demand

**Studies for Orchestral Training**

has gone out from school orchestra conductors and others for musical material graded in such a way that elementary players could participate from the beginning in concerted music and acquire, step by step, well-grounded experience in this branch of the art. Mortimer Wilson's "Instrumental Unisons" (New York: J. Fischer & Bro.) will undoubtedly meet this long-felt want. Issued in two volumes, these, Mr. Wilson's Op. 88 and Op. 94 are collections, respectively, of ten and seven original pieces of decided interest and charm. In each case the piano section constitutes the conductor's score, the parts for strings, woodwinds, brasses and percussion instruments being published separately.

Book One, designed for first ensemble work, calls for the playing in unison or octave intervals by selected instruments, while Book Two involves a distinct advance in harmonic and interpretative demands. As the author-composer points out, the players of the piano or organ parts, or both, must be good musicians, "as these parts are superimportant, and not of the conventional accompaniment type." These "Instrumental Unisons" are preparatory supplements to Mr. Wilson's "Orchestral Training" series of classical and original scores, five grades in all—elementary, intermediate and advanced (already available), plus those of symphonic and choralistic calibre in preparation.

Apropos of the laudable movement now on foot to purify and elevate music in churches of several denominations, we bring to the attention of organists a splendid volume lately issued, "Sixteen Preludes for Service and Recital" (New York: G. Schirmer, Inc.). This is a collection of inspiring movements from symphonic and chamber music by Bach, Beethoven, Mozart, Schubert, Schumann, Tchaikovsky and other masters, excellently arranged for organ solo by Charles N. Boyd.

**Master Works Arranged for Organ Solo**

Purposely the adapter gives no specific registration, merely indicating the original orchestration so as to give the player an idea of the texture of the tonal quality called for. Incidentally, most of the contents demand virtuosity on the keyboard and the pedals—not to mention an adequate instrument.

E.

No new song in a long time from the pen of Charles Wakefield Cadman has impressed us so much as having chances for universal popularity as

**Cadman Writes A Very Winning Concert Song**

has his new "Twilight Serenade" (New York: Edwin F. Kalmus) recently issued. Here is a pure melodic bit, to an appealing text by Grace Osburn Wharton, natural in flow and warmly inflected. The harmonies are simple but telling and the accompaniment of about the same simplicity as Mr. Cadman's "At Dawn" or "I Hear a Thrush at Eve." It would not be surprising to find it achieving outstanding success before long. It is issued in high and medium keys.

Another Kalmus issue is a "Cradle Song" by Richard Wilens, to a poem by Irma Kraft. It is for a high voice and is precisely what its title indicates, a simple melodic lullaby, unpretentious and straightforward in tone. It is dedicated to Nanette Guilford, soprano of the Metropolitan Opera Company.

One of the best concert songs to come our way recently is Louise Snodgrass's "You Are the Tide" (Boston: Oliver Ditson Co.) to a poem by Ann Greene. Mrs. Snodgrass's skill as a song writer has been commented on favorably before in these columns, but we have seen no finer song by her than this one, in which she has developed an emotional line which seems new in her output. Here is a concert song that combines dignity with effectiveness. High and medium keys are issued.

Orville A. Lindquist's "Technical Variants on Hanon's Exercises" (Boston: Arthur P. Schmidt Co.) is a new addition to

**Hanon's Exercises Re-issued with Variations**

Schmidt's Educational Series which cannot be too highly recommended to teachers and students of the piano. The French musician, Charles-Louis Hanon (1820-1900), in his first book of "The Virtuoso Pianist" evolved a series of simple but potent finger exercises which have been used for decades by some of the world's greatest piano pedagogues in their teaching. Mr. Lindquist, of the faculty of the Conservatory of Music at Oberlin, Ohio, has re-edited twelve of these exercises and added to each his brilliantly conceived "variants"—paraphrases of them in a wide variety of rhythms and tonal effects (legato, staccato, accented and held notes) and combinations of all. In a short, lucid preface it is explained how easily these passages may be transposed and practised in different keys. In this excellent work Mr. Lindquist offers young pianists—as well as more advanced ones—a veritable tonic for the fingers.

Harden Church would seem to have turned out a genuine success in his song "Longing" (New York: R. L. Huntzinger, Inc.) to a text by Minnie Kathryn Breid. It is a bit of melody, Italo-Spanish in character, with a tiny accompaniment in guitar fashion. But it is so attractively managed as to win the hearer immediately. It is dedicated to Beniamino Gigli who has sung it in his concerts, as has Tito Schipa. High and low keys are issued.

A.

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## HONOR CHADWICK IN BOSTON CONCERT

Fiftieth Anniversary of  
Composer's Debut  
Marked in Jordan  
Hall

BOSTON, May 20.—A concert was given in Jordan Hall on the evening of May 6 in honor of George Whitefield Chadwick, on the fiftieth anniversary of the first American performance of his "Rip Van Winkle" Overture, which established his national reputation. The New England Conservatory Orchestra, the Conservatory Chorus and Choral Class, Wallace Goodrich, conductor, with assistance from the Apollo Club of Boston, Thompson Stone, conductor, gave a memorable concert of Mr. Chadwick's compositions.

As a final number, the veteran composer, conducted the orchestra in a performance of this work, remembered by older Bostonians as first given at the triennial festival of the Handel and Haydn Society on May 6, 1880. It was performed in a revised version which has recently been published by the Eastman School of Music through a Boston music publishing firm.

The Apollo Club, founded in 1871 and long conducted by the late Benjamin J. Lang, cooperated with the Conservatory Orchestra and gave a sonorous presentation of the "Ecce jam noctis," based on the medieval Latin hymn of St. Gregory, which Mr. Chadwick composed for the Yale university commencement in 1897.

The chorus was heard in the "Columbian Ode," composed for the opening of the Chicago Exposition in 1892, the music following a poem by Harriet Monroe. The dramatic Overture, "Melpomene," dedicated to Wilhelm Gericke and first performed by the Boston Symphony in 1887, was next heard. A scene was given from the lyric drama "Judith," first enacted at a Worcester Festival in 1901.

The Symphony No. 3, in F Major, dedicated to Theodore Thomas and given its premiere by the Boston Symphony in 1894, yielded two good movements for the orchestra. Four of Mr. Chadwick's best known songs were sung by Rulon Robison, tenor.

W. J. PARKER.

## ROCHESTER HAILS THE METROPOLITAN

"Louise" and "Girl" Sung  
with Much Success by  
Gatti's Forces

ROCHESTER, May 20.—The annual visit of the Metropolitan Opera Company to this city on May 12 and 13, was a great success. Charpentier's "Louise" was sung on the first night and Puccini's "Girl of the Golden West" on Tuesday night. Music-lovers and society folk turned out in all their gala attire for the two occasions. The Eastman Theatre was filled with a brilliant audience on both nights.

Lucrezia Bori gave an exquisitely beautiful portrayal of Louise, and Leon Rothier a splendid interpretation of the Father both histrionically and vocally. Ina Bourskaya as the Mother and Antonin Trantoul as Julien were most satisfying. The rest

## A Disciple's Tribute to the Memory of Cosima Wagner

THE Spring issue of *Bayreuther Blätter*, that German magazine for the Wagner cause, contains a memorial tribute to Cosima Wagner, by its editor, Hans von Wolzogen, ardent Wagnerian, which seems to us supremely worthy of being made known to the music-loving public which reads *MUSICAL AMERICA*. Thus, it has been a labor of love to attempt to render into English the magnificent German prose of Herr von Wolzogen. No translation reflects more than a shadow of the original. But the spirit of what this great Wagnerian disciple has written will, we hope, find some expression in our transcription. —Editor, *MUSICAL AMERICA*.

Here follows the von Wolzogen tribute:



The Late Cosima Wagner: From the Sketch by Adolph Menzel

COSIMA WAGNER

THE name signifies for us that which can not be uttered. One thinks of a personality like none other, of a whole world entirely spiritualized, of a time when all was great—all this has with the passage of time gone from us. It is vanished, it has been snatched away. The lament, if verbally uttered, would bring the unutterable, the timeless, the unique and truly great to the commonplace level of the day. On the heights there is noble calm.

Three words, which, however, are not words, refuse to be silenced. They are essentials, which characterize that great life: Personality—Destiny—Work.

This must we ponder earnestly and deeply.

Only in the case of the last, the work, can the unmeasurable still make itself visible: Bayreuth. Can there be a more beautiful memorial service than Bayreuth's Tannhäuser?

This will be granted us as the ultimate word, the living embodiment of the vanished personality: the embodiment of those qualities which we may view as a divine gift. Our thanks to her for what was truly a great life. For such a life there can only be transfiguration. For such a life there can be no death.

H. v. W.

1 April, 1930.

of the large cast sang and acted their small but interesting parts in a very adequate manner. The opera has decided charm, even if it is the portrayal of a passing phase of French customs and habits. Louis Hasselmans conducted and shared in the generous applause from the audience.

"The Girl of the Golden West" was a first presentation in Rochester. Many Puccini-lovers were perhaps disappointed in the work. However, with Leonora Corona as Minnie and Martinelli as Dick Johnson and such a splendid presentation throughout, there was much to delight the eye and ear, and the audience recalled the artists many times at the end of the acts. Tullio Serafin conducted.

MARY ERTZ WILL

#### Demonstration Marks Premiere of Milhaud's "Christopher Columbus"

A pronounced division of opinion as to the merits of the work marked the world-premiere at the Berlin State Opera of Darius Milhaud's opera, "Christopher Columbus," on May 5. The libretto of the opera is by Paul Claudel, French Ambassador to the United States. Throughout the work, which contains twenty-seven scenes, there was almost continual hissing which increased to an uproar between the acts. Another delegation cheered the work. Milhaud was called before the curtain several times and was accorded cordial applause by a portion of the audience. A complete review of the work will appear in the next issue of *MUSICAL AMERICA*.



## Concerts and Recitals

(Continued from page 10)

in contrast to the emotions of Liszt's Liebestraum and the showy Mephisto Waltz. A group of Chopin and pieces by Debussy, Albeniz and Rachmaninoff were given musicianly interpretations, and an encore was demanded by the audience at the close of the printed program. J.

### Hall Johnson Choir

The Hall Johnson Negro Choir, which, weekday nights, sings in the performances of "Green Pastures" in the Mansfield Theatre, gave a concert of spirituals and other songs in the same theatre on the evening of May 18.

Mr. Johnson preceded the concert with a short talk on the intent of the choir, namely to produce the spirit and form of traditional music rather than to give a musically perfect performance.

The singing of the choir was interesting in every way and a number of their spirituals were new to the audience. Those who come from the South recognized some of the familiar secular songs such as "How I Love dat Short-nin Bread!" There were other pseudo Negro songs such as "Carry Me Back to Ole Virginny" and "Dixie," both of which aroused enthusiasm.

The concert is one of two spring appearances of the organization. J.

### Lowe and Dunlap-Sevier

Jacob Lowe, baritone, and Grace Dunlap-Sevier, pianist, were presented in a joint recital on the evening of May 18, in the Imperial Auditorium under the auspices of the Perseverance Social Club.

Mr. Lowe displayed fine talent and musicianship in operatic arias including the Prologue from "Pagliacci," and in songs by Cantor, Hawley, Dett and others. The pianist earned a warm reception with her playing of a Bach Toccata and Fugue. Paul Creston accompanied Mr. Lowe. A large audience heard the program with evident pleasure. F.

### New York Liederkrantz Society Gives Concert

The season's final concert of the Liederkrantz Society was given recently under the conductorship of Otto Wick. The society's male chorus sang skilfully works by Handel, Schubert, Neumann, Barratt and Baldamus. The soloists included Elise Eckert, pianist; Arnold Gabor, baritone, and Edel Blank, who recited Rainer Maria Rilke's poem "Die Blinde" (The Blind One), set as a *mélodrame* by Mr. Wick with the composer at the piano. This was received with great applause. The

orchestra of the society was heard in several works, conducted by Hugo Steinbruch.

### Serenaders Heard in Concert

At the Heckscher Theatre, the Serenaders Plectrum Orchestra, William E. Foster, conductor, gave a concert on the evening of April 30. Its playing of the "Semiramide" Overture and compositions by Tchaikovsky, Manente, Scharwenka and Komzak was excellent. There were skillfully played solos by Salvatore Cusenza, mandolinist, Antonio Gianelli, guitarist, and Shirley Spaulding, banjoist. Michael Romano, tenor, sang. Mr. Cusenza's virtuoso performances of his own "Valse Fantasy" and "Starlight Serenade" won special favor. The accompanists were Augustine Norris, Mrs. W. D. Kenneth, A. De Filippo and Nathalie Shute.

### Juilliard Singers Give Recital

Four vocal students of the Juilliard Graduate School, Catherine Field, soprano; Helen Lockwood, contralto, Kurtis Brownell, tenor, and George A. Newton, Jr., bass, gave a joint recital in the Wanamaker Auditorium recently. Each sang a group of songs in English in excellent style. The quartet in conclusion joined in giving Liza Lehmann's cycle, "In a Persian Garden." Ethel Flentye played the accompaniments admirably.

### Students of Sacred Music Present Original Compositions

The School of Sacred Music of Union Theological Seminary presented in the chapel on the evening of May 21, compositions by candidates for the Master's degree in Sacred Music. The works were given by full choir under the leadership of Clarence Dickinson, with Corleen Wells, Rose Bryant, Charles Stratton and Alexander Kieselburgh as soloists and included the anthem "God Be Merciful," by Hugh Porter; "The God of Love," by Bertha C. Ask; "Console Ye My People," by Jessie Newgeon Hawkes; "I Seek With Joy," by Stella M. Graves; "Nunc Dimittis," by Helen Pendleton; "I Will Lift Up Mine Eyes," by Catharine V. Stock; also instrumentation for Matthew's "O Lovely Voices," by Frances Shaw, and organ numbers, "Scherzo," by Miss Hawkes, and "Romance," by Kenneth Eppler.

On the evening May 25, Bach's St. Matthew Passion will be sung in the Chapel, under the leadership of Mr. Dickinson, with the same soloists and with the St. Cecilia Choir of St. Michael's Episcopal Church, Mrs. William Neidlinger, director, as the chorus. A quartet of trumpets and trombones

will play chorales in the Tower from 7:30 to 8.

### Raymond Shannon Heard in Recital at Columbia University

Under the auspices of the music education department of Teachers College, Columbia University, Raymond Shannon, baritone, appeared in a character song recital on the evening of May 7 in Milbank Chapel. Esta Pike provided piano accompaniments. Mr. Shannon's first group included songs by Moss, Ganz and Dunkley. Aided by stage settings and effective costuming, Mr. Shannon gave four sea songs. A group on the theme of the life of the clown was also given in costume. The last consisted of modern Negro songs. The singer displayed a rich voice, intelligent musicianship and unusual dramatic ability.

### Merry Harn Heard in Recital

Merry Harn, mezzo-soprano, sang at the American Woman's Association Clubhouse Sunday evening, May 11. Miss Harn, who gave her annual New York recital at Steinway Hall in March, left for Chicago on May 15. She will make appearances in and about Chicago and will give a Chicago recital next fall.

### Louise Richardson to Wed

MEMPHIS, TENN., May 20.—Mrs. John M. Richardson announces the engagement of her daughter, Louise Richardson, to Norman Dodd, son of Mr. and Mrs. Charles S. Dodd of New York, N. Y. Miss Richardson is a member of the American Opera Company and will continue her musical career after her marriage, which will take place in June.

### Ruth Kemper, Violinist, Hailed in Concert Given in European Centres

Reports from abroad received in New York recently tell of the conspicuous success of Ruth Kemper, gifted young violinist, who has been giving concerts in Munich, Salzburg, Milan, Rome and Pisa. Miss Kemper's playing has been praised for her style, tone and musicianly interpretations of such works as the Bach E Major Concerto, the César Franck Sonata and others of equal importance.

### Hadley to Conduct Orchestra in Japan

Henry Hadley conductor of the Manhattan Symphony of New York, and his wife, Inez Barbour, soprano, will appear in Japan this summer at the invitation of Marquis Konoye. Mr. Hadley will conduct the Japanese New Symphony Orchestra. The Hadleys will sail from Seattle on July 2 with the fourth annual cultural expedition to the Orient under the direction of Upton Close.

## RUBINSTEIN CLUB HOLDS ITS WHITE BREAKFAST

Large Gathering at Annual Function Hears Musical List Arranged by Estelle Liebling

The annual "White Breakfast" of the Rubinstein Club of New York, Mrs. William Rogers Chapman, president, was held at the Hotel Commodore on Saturday, May 10. There was a very large gathering of members and friends of the club from all over the country. Mrs. Chapman greeted them in her usual enthusiastic manner and after the breakfast presented the guests of honor, who arose to acknowledge the applause. These included many persons prominent in various walks of life.

The musical program that followed was admirable prepared by Estelle Liebling, the noted voice teacher. A part of the chorus of the Rubinstein Club under Doctor Chapman sang his "Spring Joy" as the opening number. Followed Wilma Miller, coloratura soprano, in a Bizet aria, sung with rare skill; Erle Renwick, baritone, in the "Toréador" song from "Carmen"; the two singers then joined in a "Rigoletto" duet. Browning Mamry, tenor of Covent Garden, sang arias from "Martha" and "Tosca." Devora Nadworney, contralto, won her hearers in a varied group including the "Habenera" from Carmen and with Mr. Mamry sang a "Trovatore" duet. Miss Liebling was an artistic accompanist.

Conspicuous in the second half was the appearance of Ruth Stieff, soprano, and Fernando Guarneri, baritone, in a specially arranged Spanish Fantasy, which these artists presented delightfully. Miss Stieff sang her part admirably and made a charming picture in her Spanish costume. The "Rigoletto" Quartet by the Misses Miller and Nadworney and the Messrs. Mamry and Renwick closed the program.

### Willis Music Company to Be Sole Agent for Huntzinger Publications

Arrangements have been made by R. L. Huntzinger, Inc., New York music publishers, whereby the Willis Music Company of Cincinnati is to act as sole selling agent and distributor of its catalogue. The Huntzinger offices in the Steinway Building have been closed.

### Pinnera to Give Akron Recital

Gina Pinnera, soprano, next season will fulfill numerous engagements in this country before going to Europe again in November for concerts and operas. She will appear as soloist with the Tuesday Musical Club of Akron, Ohio, on Oct. 21.

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## QUEBEC WELCOMES MANY CONCERTS OF INTEREST

Pianist and Gregorian Authority Give  
Programs—Organ Opened at  
University

QUEBEC, May 20.—The Ladies' Musical Club presented in the last concert of its season the pianist, Charles Naegele. All the subscribers appreciated greatly that young artist, who interpreted a group of classics, Prelude, Chorale and Fugue by César Franck; "Minstrels," "La Cathédrale engloutie" and "Jardins sous la pluie," by Debussy; pieces by Chopin, Schumann and Liszt's Twelfth Hungarian Rhapsody. He was asked to play twice the arrangement of Beethoven's "Turkish March" by Rubinstein, and gave two encores, one of them being the first Arabesque of Debussy.

At the same concert, we heard the tenor, Georges Dufresne, who sang among other songs, "In the Dark, in the Dew," by Wilfrid Pelletier.

Dom David, famous collaborator of Dom Pothier in the restoration of Gregorian song at Solesmes Abbey, gave a lecture in the hall of the Académie Commerciale. He sang an "Alleluia" and the beautiful Offertory, "Super flumina Babylonis."

J. Arthur Bernier, organist, presented some of his pupils in a recital on April 8. At the same concert appeared Alphonse Saint-Hilaire, violinist, and Camille Bélanger, soprano.

The same evening, a concert by Roméo Jobin, tenor of the Paris Opéra, took place in the concert room of Chateau Frontenac. The hall was at its full capacity. Mr. Jobin sang some operatic airs, "Mandoline" by Debussy, "Invitation au Voyage" by Duparc, "Ronde flamande" and "Sita" by Henri Büsser, "Chanson Grise" (dedicated to Mr. Jobin) by Omer Létourneau, who was at the piano. As assisting artist, Henri Vallières, pianist, played three pieces of Chopin and Ravel's Rigaudon.

An important asset to the city's musical life is the organ recently installed in the Chapel of the Université Laval. The instrument was inaugurated recently in the presence of Cardinal Rouleau, by Henri Gagnon, organist at Notre-Dame, who played with rare virtuosity works of Bach, Widor, Vierne, Franck, Guilmant and Saint-Saëns. At this concert Louis Gravel, baritone, sang works by Franck and Büsser. There were about 800 auditors.

F. J. BRASSARD.

### Barre-Hill to Be Heard in Chicago Operetta Series

CHICAGO, May 20.—Barre-Hille, Chicago Civic Opera baritone, has returned from a short vacation and will be heard in the two coming productions sponsored by the Chicago Opera Company, "The Gondoliers" and "Yeomen of the Guard."

# The Better Records

By "Disc-riminators"

COLUMBIA MASTERWORKS, No. 135, is Bach's Suite No. 3, in D Major made by the Brussels Conservatory Orchestra under the baton of Désiré Defauw. This occupies five sides of three twelve-inch discs, the sixth being taken by a superb rendition of a Sarabande by Corelli played by the Madrid Symphony under Fernandez Arbos. Mr. Defauw's playing of the Bach is slightly unelastic but the set is an interesting one and well worth having.

Some excellent single discs from the same studios are the Prelude to "Khovanschina," by Moussorgsky, and the "Flight of the Bumble Bee" from Rimsky-Korsakoff's "Tsar Saltan," played by the Hallé Orchestra under Hamilton Harty; the Berlioz "Carnaval Romain" on three sides, the fourth being the Berceuse from "The Firebird" of Stravinsky, played by the Colonne Orchestra under Gabriel Pierné, and the Grieg G Minor Ballade on four sides, played by Godowsky.

#### Rimsky's Bumble Bee Buzzes

Of the Harty records, the "Bumble Bee" is the better. Those liking the Berlioz work will probably enjoy this excellent recording, but Mr. Pierné seems to have got more out of the "Firebird" excerpt. Mr. Godowsky does the Grieg superbly and the recording is good.

THE Victor Studios send us the Ravel Bolero on three sides, played by Koussevitzky and the Boston Symphony. It is a faithful recording of the season's stunt piece and the innumerable instrumental combinations are clearly discernible. The fourth side is Satie's Gymnopédie, No. 1, orchestrated by Debussy and played by the same orchestra and the same conductor.

A fine piece of baritone recording, as well as singing, is Alexander Kisselburgh's Columbia record of Arnold's "Flow Thou Regal, Purple Stream" and the old English song, "Early One Morning." Mr. Kisselburgh demonstrates convincingly in the old Arnold piece his skill in singing florid music, as well as fine tonal quality in the sustained passages of the reverse side.

THE largest work from the Brunswick studios is the Liszt E Flat Piano Concerto played by Brailowsky and the Berlin Philharmonic conducted by Julius Pruwer. It occupies five sides of three twelve-inch discs, Mr. Brailowsky using the odd side for the well-known "Liebestraum" by the same composer. The concerto is well recorded



Gabriel Pierné Conducting the Colonne Orchestra, as Sketched by Pierre Pasquier in "La Semaine Musicale"

and the balance between soloist and orchestra is nicely maintained.

The Brosa Quartet plays one of Mozart's D Major Quartets most admirably on four sides. This is an especially good set.

Orchestral records from the Brunswick studios are particularly good. The Berlin Philharmonic under Pruwer plays the "Bartered Bride" Overture, and those who listen carefully will hear where Puccini got his opening measures of "Madama Butterfly." This occupies two sides of a twelve-inch disc.

The New York Philharmonic-Symphony plays the Scherzo from "Midsummer Night's Dream" under Toscanini, and the Ride of the Valkyries under Mengelberg. These are on two sides of a twelve-inch disc and both are excellent in every way.

#### That Ubiquitous Bolero!

The Ravel Bolero played by the Lamoureux Orchestra under the composer occupies four sides. There is little choice between this set and the aforementioned one, as both are exceedingly good. Naturally, Mr. Ravel's playing of his work must be considered an authentic one.

The eminent German composer, Pfitzner, leads the Berlin Philharmonic through the "Oberon" Overture, on two sides of a twelve-inch disc. This is a particularly beautiful record.

Mendelssohn's "Fingal's Cave" Overture is played on two sides by the Berlin Philharmonic under Pruwer, a good rendition and well worth while. Similarly, the Second Hungarian Rhapsody of Liszt played by the orchestra of the Charlottenburg Opera under Julius Kopsch is a fine disc for those who admire the work itself.

#### Some Stirring Coloratura

Vocal records from the Brunswick studios include Sarastro's first aria from "The Magic Flute" and Wotan's scena at the end of "Rheingold," both sung with orchestral accompaniment by Michael Bohnen whose fine voice is heard to complete advantage. Mme. Ritter-Ciampi sings "Una Voce Poco

Fa" on two sides of a twelve-inch disc. The same artist sings the well-known aria from Mozart's "Shepherd King" and the equally well-known one from Handel's "Il Penseroso," both with accompaniment of orchestra under Manfred Gurlitt. These are all lessons in coloratura as it should be and students may learn much from them and music lovers enjoy them.

Again the organ of St. Michael's Church in Hamburg has been used for recording. This time it is Liszt's Fugue "Ad Nos ad Salutarem," Alfred Sittard being the performer. Making allowances for the apparently incapable lack of clarity in organ recording, this double record is an interesting one.

#### Old Friends in New Guise

A new series of those delightful "Bubble Books" has been issued by Dodd, Mead & Company, Inc., consisting of four albums of five-inch phonograph records that will bring joy to children everywhere in the Anglo-Saxon speaking world.

There is a "Robin and Wren" book, including "Cock Robin and Jenny Wren," "Who Killed Cock Robin?" and "The Death of Jenny Wren;" a "Child's Garden of Verses" book, in which we find settings of "Bed in Summer," "The Swing" and "My Bed is Like a Little Boat," by Nevin, Lehmann and Cissie Loftus (!) respectively; the "Chimney Corner" book with "The North Wind Doth Blow," "The Sandman" and "Old Lullaby," and finally the "Higgledy Piggledy" book, containing "The Dairy Man," "The Little Old Woman" and "The Old Man Who Lived in a Wood." The setting for the "The Death of Jenny Wren" was especially composed for this collection by Eugen Haile.

The books, about seven by six inches in size, are charmingly printed in colors. Ralph Mayhew and Burges Johnson are credited with the stories connecting the verses, which are printed with excellent illustrations by Rhoda Chase. Altogether an attractive job. There is no mention of the name of the singer of these songlets, who is to be praised for the distinctness of his enunciation. The recordings have been made by the Columbia Phonograph Company, Inc.

#### Interesting Imported Discs

A String Quartet by Matthew Locke, an early English composer, played by the International String Quartet for the N. G. S., is an interesting single record. The same company sends Haydn's C Minor Piano Sonata played by Kathleen Long. Parlophone sends Wagner's "Träume" and "Schmerzen," sung by Lotte Leonard, with orchestral accompaniment.

The German Electrola has made an interesting recording of the Love Scene from Richard Strauss's early opera, "Feuersnot." The orchestra is the Vienna Philharmonic and the conductor Robert Heger. This is on two sides of a twelve-inch disc.

Polydor sends Wagner's "Eine Faust Overture" on three sides of two twelve-inch discs, with Schubert's Hungarian March on the odd side. The orchestra is that of the Berlin State Opera and the conductor is Oskar Fried. This is an interesting recording.

Violet Gordon Woodhouse, harpsichordist, has made a beautiful recording for H. M. V. of Haydn's D Major Sonata. From the same company come three discs upon which Frederick Lamond has recorded Beethoven's D Minor Sonata, Op. 31, No. 2. This is one of the "transitional" sonatas of the great composer.

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## Edward Johnson Champions the Modern Woman

EDWARD JOHNSON, tenor of the Metropolitan Opera, finds reason to praise the activities of women in increasing the general interest in music.

"Each day that I read of women having gained further recognition in the professional and business fields and in governmental affairs, I am delighted. I do not believe in the superiority of women any more than the superiority of men. We are absolutely equal. Privileges to either sex are unfair.

"This may sound strange coming from one who has lived so many years abroad where women are treated very differently because of different standards. But, you see, I am an American and feel as all thinking men and women do in this modern and emancipated country.

"Until recently women have had little right to work until deserted by their husbands, or, for some reason were obliged to support themselves and their children. This is not only uncivilized, but uneconomical. Men do not need to be reduced to a state of pauperism to be allowed to earn a living. Why should women?

### Women in Music

"In music women seem to have a free hand and so of course have accomplished much. They have been

fearless, intrepid pioneers, acting quickly and wisely with excellent and far reaching results. As only a small percentage of the people are musically awake, I know that the women will continue in their fine work for the development of the art. Music is a fundamental gift, enriching one's nature, intellect and morals. If men and women together listen to its message, mankind will truly have a glorious uplift."

### PATTISON TO TEACH

Pianist and Twelve Pupils to Join Connecticut Music Colony

Lee Pattison plans to join the music colony at New Hartford, Conn., this summer, taking with him twelve of his pupils. He will be near the headquarters which Jacques Gordon has built for the Gordon String Quartet, and these two groups will be closely associated.

Mr. Pattison and his colleague, Guy Maier, will make their farewell tour as two-piano recitalists next winter. Mr. Maier sailed for Europe with Mrs. Maier on May 21 on the George Washington. After three weeks in Berlin, he will return in time for the summer season at the School of Music of the University of Michigan.

### WISWELL ARTISTS HEARD

New York Manager Adds Mildred Titcomb to List of Concert Attractions

Jean Wiswell announces the management of Mildred Titcomb, pianist, who made her debut in New York and Chicago this season. Miss Titcomb has just left for Honolulu, and later in June will return to her home in Mexico, where she will prepare programs for her work next season. During the coming season she will again appear in a New York recital, as well as in numerous concert engagements throughout the country and as soloist with orchestras.

Sigismund Stojowski gave a recital recently at the Ward-Belmont School, in Nashville, Tenn., where he was received with much enthusiasm. Later he gave recitals in Pittsburgh and in several cities in Ohio. On April 25 he played in Washington at the Polish Embassy. During the summer Mr. Stojowski, assisted by Mme. Stojowski (Luisa Morales-Macedo) will resume his classes at the Moran School, Bainbridge Island, Puget Sound, near Seattle.

Margot (formerly Daisy) Jean has been re-engaged by L. E. Behymer for a third tour of the Pacific Coast next season. She is booked for recitals in London, Amsterdam, Antwerp and Brussels in October. Returning to this country late in November, she will make a transcontinental tour.

Harriet Eells sailed on May 10 to give a London recital in Aeolian Hall on June 3. She will return to this

country in time for several summer engagements, and will resume her work with the American Opera Company in the coming season.

Ena Berga is singing at the Royal French Opera in Antwerp, and she has been re-engaged for next season. She recently sang with success as Lucia.

Alix Young Maruchess, who plays the viola and viola d'amore, has had a busy season. She gave recitals at the Knox School and at the Harvey School; for the League of Composers, the Friends of Music in Washington, the MacDowell Clubs of New York and of Orange, at Princeton University, and on the Snow Sunday Musical Series in Worcester.

The Fisk Jubilee Singers are concluding their most active and successful season in this country, which included a third appearance with the Detroit Symphony and a concert in Cleveland. They are now almost solidly booked for the coming season, in an extensive transcontinental tour.

### Walter Chapman Plays at Mason School

TARRYTOWN-ON-HUDSON, N. Y., May 20.—Walter Chapman, pianist, a member of the music faculty of the Mason Junior College and School for Girls, gave a recital on a recent afternoon in the school auditorium. His program included a Chopin group and pieces by Scarlatti-Tausig, Rameau-Godowsky, Bach-Saint-Saëns, Moszkowski, and Sgambati, and Schulz-Evler's "Beautiful Blue Danube." The pianist was recalled for several encores by an enthusiastic audience.

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## E. William Doty, Young Organist, Appointed to Faculty of Alma Mater



E. William Doty, Who Will Join the  
Faculty of University of Michigan School  
of Music

ANN ARBOR, MICH., May 20.—The School of Music of the University of Michigan announces the appointment of E. William Doty, concert organist and teacher, to the faculty beginning next fall. He will give instruction in organ and appear in concert as an assistant to Prof. Palmer Christian.

Mr. Doty made his first public appearance as an organist at thirteen and has had much experience in church and concert work. He received the degrees of A.B. and of Bachelor of Music from the University of Michigan in 1927 and his master's degree in philosophy and musical theory the following year. Since then he has been on the staff of the University of Illinois.

### Pupils of Mae Graves Atkins Heard in Church and Concert

CHICAGO, May 20.—Pupils of Mae Graves Atkins who were soloists in recent oratorio performances and special church services include William Balhatchet, tenor, Alex. Foster, bass, Helen Smith, Jane Beswick and Maud Gridley, sopranos, Florence Farrar and Mrs. H. E. Bartel, contraltos. Bernice Trimble, Augusta Siroky and Joseph Klima have filled recital engagements. Florence Ruden sang the part of "Mimosa San" in Styman Karlsson's "Flammor," given by the Svenska Volk Teatern recently in the German Theatre.

### Paradiso Pupils Heard in Recital

A recital was given up pupils of Donato A. Paradiso in the Carnegie Chamber Music Hall on the evening of April 29, with Mrs. H. Griffith and Mildred Lanning assisting at the piano. Mr. Paradiso appeared with Vera Tishler, soprano, and Renee Gulick, contralto, in the trio from "Cavalleria Rusticana," and with Anita Gross, soprano, in the "Gloria in Sacerdoti" duet from "Aida." Other pupils who took part were John Baldwin, Dorris Lowery, Helen Gosselin, Donald Hawkins, Mildred Sweeney, Clara Lemke, Benjamin Dowick, Aileen Connelly, Ralph Sassano, Lulu Cole, James Kennedy, Helen Gold and Fanny Daniels.

### Adelaide Gescheidt Presents Artists

Dividing the program between concert numbers and scenes from "Faust," Adelaide Gescheidt presented four of her artists, Mary Craig, soprano, Mary Hopple, contralto, Earl Weatherford, tenor, and Foster Miller, bass-baritone, and the Oriana Singers, a quartet of women's voices, the Misses Aitken, Sherman, Cox and Temple, at her studio on the evening of May 8.

The solo offerings presented Miss Craig in the "Bel Raggio" of Rossini and songs by Warren and Campbell-Tipton; Miss Hopple in the "Song of the Robin Woman" from Cadman's "Chanewis" and songs by Strauss and Holmes; Mr. Weatherford in the "Rêve" from "Manon" and songs by Tchaikovsky and Grieg; and Mr. Miller in Schubert, Spross and Kountz songs. Without exception these artists, who have been trained by Miss Gescheidt, were praiseworthy both vocally and interpretatively and were received with continued applause.

Their singing of portions of the "Faust" music was also finely done. Miss Gescheidt told the story as the presentation was made. The Oriana Singers scored in several arrangements by Stuart Ross, the able accompanist of the evening and two by Taylor. W.

### La Forge-Berumen Artists Widely Heard

In the La Forge-Berumen weekly musicale over station WEAJ on May 15 Kathryn Newman, coloratura soprano, was heard in two groups, revealing a voice of crystalline quality, wide range and unusual flexibility. Milford Jackson, baritone, was also heard in two groups, singing with excellent musicianship. Marion Packard played the accompaniments with artistry.

The first of the La Forge-Berumen series of summer recitals will be given on Thursday evening, May 29, by Edna North, pianist, a talented pupil of Ernesto Berumen.

Genevieve Hays, a pupil of Frank La Forge, has been engaged to teach voice at the State Teachers College, Springfield, Mo., for the coming season.

Mr. La Forge accompanied two of his pupils, Mary Duncan Wiemann and Harrington van Hoesen, at a recital at Manhasset, L. I., on May 7. Both singers sang with ease of vocal production and artistic ability. On May 8 Mr. La Forge played for another of his pupils, Emma Otero, Cuban coloratura soprano, at Jersey City.

The La Forge-Berumen musicale over WEAJ, May 8, proved to be a very enjoyable one. Hazel Arth, contralto, winner of the second Atwater Kent radio contest, was the singer and Edna North the pianist. Phil Evans supplied the accompaniments. Miss Arth has a voice of richness and great beauty, which she produces without effort. Her interpretations were admirable. Mr. Evans supported her skillfully. Miss North revealed technical proficiency and unusual interpretative ability.

### N. Y. College of Music Gives Students Concert

Some of the advanced pupils of the New York College of Music were heard in a concert in the Music and Arts Room of the Grand Central Palace on May 9. The program was quite varied and interesting. Of particular importance were the original compositions, Va'se Capricieuse, Præludium and Petit Valse, of Tessie Rutkowitz, a pupil of August Fraemcke, one of the directors of the college. Miss Rutkowitz disclosed considerable talent both as composer and pianist. Others taking part were Helen Carouso and Jeanne Genet, pianists; Isabelle B. Hoffman and Dorothy Cashen, sopranos; Ernest Laski and Marshall Moss, violinists, and the following

students, who gave a spirited performance of Hayden's String Quartet, Op. 3, No. 5: Gloria and Rosalind Palmer, William Kindsgrab and Marguerite Buttleman. The playing of the Bruch concerto by Mr. Laski deserves special mention. Altogether, this was perhaps the best concert given by this institution during the present season, and the large audience evinced its approval by applauding enthusiastically.

### Schlieder Pupils in Second Annual Convention

The second annual creative harmony conference of the pupils of Frederick Schlieder was held in Roerich Hall on May 16. It began in the afternoon with a round-table discussion and some introductory remarks by Mr. Schlieder. This was followed by the playing of short compositions by children, pupils of Ethel Tozier-Hardy of Summit, N. J., illustrating the results of elementary routine study and practice. Then a group of young people in the preparatory department of theory of the Philadelphia Conservatory illustrated scale-tunes and their development, the ternary form, rhythmic patterns, harmonic forms, etc. Xenia Bank, a child pupil of William O'Toole of Trenton and New York, invented short pieces very cleverly from themes given by people in the audience. Helen Foley, a pupil of Mr. Schlieder, showed various results of creative contrapuntal study and practice.

The evening was given over to the presentation of original compositions in various forms by pupils of creative teachers. The composers were Helen Foley, Leonard Rabkin, A. Costikyan, Virginia Orndorff, Northrop Brown, Sylvia Smith, Xenia Bank, Ida Paymer, Ethel Tozier-Hardy and Lillian Maddox-Young. A large gathering was present at both sessions and followed the offerings with intense interest.

### Shaffner Pupils Active in Churches

A trio whose members are pupils of Ruth Shaffner sang recently at the buffet supper tendered the choir of St. Bartholomew's Church by Dr. and Mrs. Robert Norwood at their home. The trio singers are Edith Sagerstrand, Irene Fuessel, and Lillian Jenkins. They gave three numbers which were cordially received. The trio has other engagements and will give itself a name shortly.

Florence Griffith sang recently for patients at the Neurological Institute. She also appeared at the Congregational Church of Rockville Center, and at Christ Church, Oyster Bay. She assisted at the Easter services of Oyster Bay Baptist Church. Miss Fuessel recently appeared at the Presbyterian Church of Glendale, Long Island, and was soprano soloist for the Easter musical service. Miss Sagerstrand was heard recently in Swedish song recitals given in costume and in the native tongue. Miss Shaffner presented several pupils in "An Evening of Song" at her studios on May 22.

### Young Pupils of Mannes School Give Concert

Thirty violinists and pianists, none overfourteen years of age, played in the annual children's concert at the David Mannes Music School on the afternoon of May 7. Two five-year-old violinists, one accompanied at the piano by a six-year-old, and several piano soloists of the same age, were heard.

Four piano recitals will be given by advanced and graduating students, pupils of Howard Brockway, Warren Case, Marion Cassell, and Janet Ramsey in the last week of May. A program of original compositions by pupils of Leopold Mannes was presented on the evening of May 19. The works heard included two movements from a

string quartet, a suite for piano and violin, a five-part motet, three-voice madrigal, and a choral prelude for string orchestra.

### William S. Brady Artists Prominent in Field of Opera

Kathryn Meisle, contralto, formerly of the Chicago Civic Opera, was heard as soloist in Verdi's Requiem at the Ann Arbor Festival on May 17. Miss Meisle has had a very busy year, which began with her appearances with the Los Angeles and San Francisco Opera companies. She scored remarkable success as Azucena, Amneris, and made a particularly fine impression as the Witch in "Hänsel and Gretel." Miss Meisle, after concert appearances which include two at the New York Stadium, sails for Germany to sing at the opera in Köln.

Leone Kruse, dramatic soprano, for three years prima donna of the Munich Opera, and for a year with the Chicago Civic Opera, has been engaged by the Prague German Opera. Miss Kruse is to sing Isolde and the "Walküre" Brünnhilde among her other roles.

Norbert Ardelli, tenor, has just been engaged as first tenor at the opera in Lübeck.

Vivienne Segal, after her success in Ziegfeld's production of "The Three Musketeers," has been in Hollywood starring in Warner Brothers films.

Manila Powers, soprano, created an excellent impression and received splendid notices from the New York critics for the beauty of her voice as the prima donna in the recent revival of "The Count of Luxemburg" at the Jolson Theatre.

Chauncey R. Parsons, tenor, who two years ago won a Juilliard Dresden Opera scholarship, and whose voice is familiar to radio fans, is now singing with the light opera company sponsored by the Chicago Civic Opera. He made an excellent success both with the public and with the press in the revival of the "Chimes of Normandy."

Helen Gilliland, soprano, is singing the leading role in the new Shubert operetta, "Dear Love."

### Willem Durieux Pupils Win Honors

Pupils of Willem Durieux, 'cellist, have been awarded positions with leading orchestras lately. Frederic Palmer has just signed a contract to join the Cincinnati Symphony. Igor Geffen is affiliated with the St. Louis Symphony. Bernard Barron has been awarded a scholarship to study this summer at Fontainebleau, this being the third time that a pupil of Mr. Durieux has been given a European scholarship. Doris Smith, a former pupil, has been accepted at the Paris Conservatoire in the one vacancy for which there were twenty-five competitors.

Mr. Durieux next season will award a cello scholarship to a talented pupil of exceptional ability only, for which he is now receiving applications.

### Becker Pupils Heard in Recital

Pupils of Gustave L. Becker, pianist, gave a matinee concert at the Grand Central Palace on May 17. Beatrice Alterbaum played the Fantasie in C Minor by Mozart with Dr. Becker at the second piano. Miss Katherine Lange, in addition to a Schumann "Novelette" and the Chopin Scherzo, Op. 39, presented the first movement from the Saint-Saëns Concerto in G Minor for which Mrs. Johanna A. Arnold played the piano arrangement of the orchestral part. A group by Debussy, Scott and Ravel was given by Samuel Diamond, who also played three Chopin works. Pieces by Bach, Mandelssohn, Chopin, Brahms and Liszt were interpreted by Etta Beigel. Others who took part were Henrietta Press, Lillian and Blanche Rubel, Mary Cavicchi and Harris Paykin.



## Concertgiving Is Great Success Under Milwaukee's Civic Music Plan

WHILE on a visit to New York this month, Victor L. Brown, a prominent citizen of Milwaukee, stopped in the midst of his numerous engagements to discuss with a MUSICAL AMERICA representative the concert situation as it exists in his own city. It was, indeed, refreshing to observe the great enthusiasm which a man whose life is devoted to big business achievements displays for music.

Mr. Brown is president of the Milwaukee Civic Concert Association, one of the many splendidly functioning organizations brought into being by the Civic Concert Service, Inc., of Chicago, of which Dema Harshbarger is president and general manager, and which has developed concert audiences for a number of years with extraordinarily gratifying results. Music had not been a major interest in Mr. Brown's busy life until this association was formed by him in Milwaukee at Miss Harshbarger's suggestion. Today it is a vital thing to him. Not only does he enjoy the fact that it has been so successfully projected in Milwaukee, but the date of every concert is to him a red letter day.

"It is all due to Miss Harshbarger," said Mr. Brown, "and to her goes the credit. She is a genius, as you probably know, and there is no praise too great to bestow on her. If we look into what she has done, we shall see readily that this idea which she promulgated was the idea in the giving of concerts.

"Take Milwaukee. We have just completed the third season of the Civic Music Association, and today we can boast of having the largest concert audience in the world, a regular audience of 3,500 persons per concert. That's a big audience, you will admit. The nucleus of it was prepared by Miss Harshbarger, and it has been developed since.

### Guaranty System Essential

"It is obtained by 'getting the money first.' You can offer a brilliant concert course only when you have your money before the season opens and can feel certain that, no matter what happens on the night of your concert, the seats are sold and the money is in your hands. Otherwise, a heavy snowstorm or zero weather is more than likely to keep away a lot of people, who would otherwise come to the hall and purchase tickets for the concert.

"We used to have an audience of two thousand. Now it is, as I have said, one of 3,500. We could increase it to 5,000 if we wanted to, I feel sure. When we organized the association, I interested the mayor and leading religious groups in the undertaking, demonstrating to them the importance of music in the life of the community. They in turn interested their parishioners, the result being that we have support from all classes of our citizens.

"My fifteen directors, too, are all men who have made a contribution to civic life, and they are all enthusiastic over the series. You could not persuade them to miss a concert or to attend another event when our concerts are being held! They are right there, and they come early. You have to, you know, as there are no reserved seats. It is all thoroughly democratic. And the cost is so nominal; think of it, five



Photo by Stein

**Victor L. Brown, President of the Milwaukee Civic Concert Association, Which Has Shown Notable Activity in Concertgiving**

dollars for six first-class concerts. Last season we gave our members seven instead of six. The officers of the association all give their services gratis, with the exception of the secretary.

### Noted Artists Presented

"What kind of artists do we present? The best, I should say. Among the artists we had last season were Oegin, Tibbett, Hofmann, Otero, to mention four names that come to mind. And they win their audiences in Milwaukee, for the audiences come there keenly interested in what they are going to hear. I always say a word to them, too, and tell them that a warm welcome when the artist walks out on the stage makes the artist give of his best. It does.

"I think it is unique, this plan, and so is the response that we have been able to get, especially when you realize that we have created an audience more than eighty per cent of which never attended concerts before. Three thousand five hundred of them, too, in a city the size of Milwaukee! But remember, it is all due to Dema Harshbarger, whose vision and outstanding ability are the basis on which it has been done. Without her it could not have been.

"Naturally, we bring to Milwaukee artists of established reputations, in the main, for unless we did so we could not hold the interest of our audiences. But I believe firmly in introducing some younger and new artists from time to time, and we have done that with definite success, too. It is my feeling that we must give the newer artists an opportunity to be heard under fine auspices. Otherwise, how shall they build their reputations?"

Mr. Brown's genial personality won his interviewer, just as we can understand it has won thousands of persons in various walks of life with whom he has come in contact. He is by natural endowment a leader, whether in the field of business or in music. The success of the Milwaukee Civic Concert Association was assured when he became its president as has since been demonstrated. W.

## ABAS GROUP PLAYS IN SAN FRANCISCO

### Grace Burroughs Presents Indian Dances—Muriel Kerr Impresses

SAN FRANCISCO, May 20.—The Abas String Quartet concluded its second season of concerts for the Civic Chamber Music Society in the Community Playhouse. Albert Elkus, pianist, was assisting artist in the all-Bethoven program, co-operating admirably with Nathan Abas and Michel Penha in the D Major Trio, Op. 70, No. 1. Messrs. Abas, Wolsi, Verney and Penha played the C Minor Quartet, Op. 18, No. 4, and the F Minor Quartet, Op. 95, in a manner that established a new and higher standard for the group.

A third season of chamber music concerts will be given by this ensemble, according to an announcement made by Alice Seckels, manager of the Chamber Music Society.

Muriel Kerr gave a brilliant and mature interpretation of a distinctive program of piano works for the members of the Schubert Memorial. The César Franck Prelude, Chorale and Fugue, a Chopin group, and modern numbers by Rachmaninoff, Stravinsky, Scriabin and Liapounoff were played with marked beauty of tone.

Dances of India were authentically presented to a Geary Theatre audience at an afternoon performance by Grace Burroughs, assisted by Leila Audre, Dorothy Barron, Ida Bernstein, Grace McAllister, Emma Berdell and Elsie Pick. The atmosphere of Hindustan was evoked and sustained by means of introductory lyrics translated from the Hindu by G. B. Lal and delivered by Everett Glass; and by the use of flute, drums, sarangi and tambur for the musical accompaniments. Costumes and accessories brought from India by Miss Burroughs further established the mood for the two dance cycles offered. Frederick R. Wilkins played the flute and Flora Orney the native instruments used for the dance background. Kurt Baer with Miss Burroughs performed a miscellaneous group of dances in the modern manner and a "Feuertanz" to music by Wilkens. Miss Eberhart was at the piano for Mr. Baer and Miss Audre, who also contributed solo dances to the group of divertissements.

Claire Dux gave a song recital in Scottish Rite Auditorium. Her program was devoted to Schubert, Erich Wolff, Trunk, Szule, Debussy, Bemberg, Griffes, Deems Taylor, Cyril Scott and John Alden Carpenter. The exquisite beauty of her pianissimo singing in particular won Mme. Dux an ovation, a wealth of floral offerings and prolonged applause. Frederick Schauwecker played fine accompaniments.

Yehudi Menuhin played to a vast throng in the Civic Auditorium recently and kept his audience enthralled by the sheer beauty of tone from his magnificent Stradivarius. He played the newly-discovered Bach G Major Sonata, César Franck's Sonata, Bruch's "Scottish" Fantasy, and short numbers by Bloch, Francoeur-Kreisler and Wieniawski. Herbert Giesen was his admirable accompanist.

Vital piano playing was demonstrated by Gunnar Johansen before a Pro Musica audience in the Gold Ballroom of the Fairmont Hotel. He played numbers by Bach, Scarlatti, P. E. Bach,

Busoni and Scriabin, in addition to a group of his own works. Mr. Johansen revealed musicianship and a fine sense of style.

The first half of the Pro Musica program was given by Lorraine Tombo, California pianist, who has been resident in Europe. She played interesting novelties by Florent Schmitt, Kenneth Wright, J. M. Symons and Albeniz, and three compositions of her own.

MARJORY M. FISHER

## SCHUMANN HEINK TO SAIL

### Contralto Will Participate in Festival at Fontainebleau

Mme. Ernestine Schumann Heink will go to Fontainebleau to participate in the tenth anniversary festival of the Fontainebleau School of Music, to be given on July 3 and 4. She will appear as guest artist at the festival concert to be given on July 4.

The festivities will open on July 3 with a Ravel concert, with the composer in charge of a program made up entirely of his works. He will be assisted by Madeleine Gray, soprano; Beveridge Webster, pianist; M. Asselin, violinist, and M. Maréchal, cellist.

The concert on July 4 will be in honor of Saint-Saëns, who helped to found the school ten years ago. The artists at this concert will be Isidor Philipp, pianist; Paul Bazelaire, cellist; André Pascal, violin, and Yvonne Gall, soprano.

A luncheon in honor of the officials of the institution will follow, attended by M. François Poncet, Minister of Fine Arts; the American Ambassador, dignitaries of Fontainebleau and the American committee of the school, including Walter Damrosch, Francis Rogers and Harry Harkness Flagler.

In the evening the students of the school will stage a fete in front of the palace under the direction of Gerald Reynolds.

### Sigrid Oegin Acclaimed as Carmen in Berlin

Following her return from America, Sigrid Oegin sang the title role in a recent revival of "Carmen" at the Municipal Opera in Berlin. She had an ovation lasting many minutes for her stirring portrayal of Bizet's heroine. Last year she sang Dalila at the same house.

Mme. Oegin is returning next season for her seventh season in America. She will make a limited tour of three months, and has already been booked for the three orchestral appearances allowed in her itinerary, with the Detroit and Minneapolis Symphonies and Philadelphia Orchestra.

### Jeannette Vreeland Reengaged for Cincinnati Festival

Jeannette Vreeland, soprano, who made a successful debut at the 1928-1929 Cincinnati Biennial Festival, has been re-engaged for the 1930-1931 festival in that city, during the first part of next May.

### Anna Earnshaw Sails for Europe

Anna Earnshaw, soprano, sailed on May 10 on the Conte Biancamano for a visit to Italy and Germany. In Baden-Baden she will join the master class of Paul Reimers, with whom she has studied previously. She will return for concert engagements in the early autumn.



## Passed Away



Photo by Pach Bros.

### Henry Ziegler

WOODMERE, L. I., May 20.—Henry Ziegler, vice-president of the piano manufacturing firm of Steinway & Sons, died at his home here on May 9.

Mr. Ziegler, who was a grandson of Henry Engelhard Steinway, the founder of the famous firm, was born in New York in 1858. After graduating from the Mount Pleasant Military Academy at Ossining, he started work in his father's cabinet-making business. After a few years, on the persuasion of his uncle, Theodor Steinway, he entered the firm of Steinway & Sons, and from 1875 until 1889, had daily lessons from his uncle in piano construction. A number of the characteristic features of the Steinway piano both in the scale and the resonating properties in the sounding board which have been patented both in this country and abroad are the result of experiments made by Mr. Ziegler.

From 1882, Mr. Ziegler was a director of the company and since 1919, vice-president. He is survived by his widow, Albertine S. Ziegler, and one son, Frederick J. Ziegler.

### Mrs. Julian Edwards

Mrs. Julian Edwards (née Phillipine Siedle), widow of the composer of many light operas and sacred cantatas, died in New York on May 7, in her seventy-ninth year. Mrs. Edwards was born in England of German parents. Educated on the Continent, she was conversant with nine languages and spoke four of them fluently. As a young girl, on a visit to Russia, she sang for Anton Rubinstein, who played her accompaniments and praised her voice highly. She later became a well-known prima donna in England, singing with the Royal English and Carl Rosa Opera companies and also touring with Sims Reeves. She was a

sister of the late Edward Siedle, for many years technical director at the Metropolitan Opera.

Mrs. Edwards is survived by two brothers, Louis Siedle, in India, and Otto Siedle, in Durban, Africa, and a sister, Mme. Julia Lenssen, in London; a nephew, E. Vincent Siedle, of Rye, N. Y., and two nieces, formerly prominent on the stage in Gilbert & Sullivan operas in England and this country, Mabel Hollins Le Baron (Mrs. William Le Baron), of Los Angeles, Cal., and Hilda Hollins Maxwell (wife of William Maxwell of G. Ricordi & Co., New York). Mrs. Edwards was active in the New York State Federation of Music Clubs and the Musicians' Club.

### Rose Caron

PARIS, May 11.—Rose Caron, one of the most prominent dramatic sopranos of her generation, died here last month.

Mme. Caron, whose maiden-name was Rose Meuniez, was born on Nov. 17, 1857, at Monerville, France. She was already married when she entered the Conservatoire in 1881. Two years later she made her stage debut at the Monnaie in Brussels as Alice in "Robert le Diable." Reyer, hearing her there, chose her to create the role of Brünnhilde in 1884, in his "Sigurd" which, completed many years before, had never been produced. She was called to Paris the following year to sing the same role. At Brussels she created the title-role of Reyer's "Salammbô" and of Lorange in Godard's "Jocelyn." At Verdi's request she was the Desdemona in the Paris premiere of "Otello." She also sang the first Brünnhilde in "Walküre" at the Paris Opéra and was perhaps, the most noted French Isolde. She forsook the operatic stage in favor of the concert platform in 1900, and two years later was appointed professor of singing at the Conservatoire.

### Mrs. J. W. Spalding

FLORENCE, ITALY, May 20.—Mrs. J. W. Spalding, mother of Albert Spalding, violinist, died at her home here, on May 15, following an illness of several months.

As Marie Boardman, Mrs. Spalding had always been popular in the musical world of Chicago and was heard many times as piano soloist with the Chicago Symphony under Theodore Thomas. With her two sons, Albert, violinist, and Boardman, 'cellist, she formed an excellent trio which was frequently heard in private.

Mrs. Spalding also took an active interest in the careers of American artists, and many musicians now prominent owe their success to her kindly help and encouragement and professional engagements in her home here.

### Felix Guilman

Felix Guilman, son of the eminent French organist, and himself a portrait painter of note, died recently at his home in Paris, according to word received recently by Dr. William C. Carl, the New York organist. Mr. Guilman was about sixty years old and had been

a member of the Société des Artistes Français since 1897. At the funeral services which took place at the Church of Notre-Dame du Rosaire, Joseph Bonnet, the well-known Parisian organist, played two of the compositions of Mr. Guilman's late father.

### Joseph Adamowski

BOSTON, May 20.—Joseph Adamowski, cellist, and a brother of Timothée Adamowski, died on May 8, at his home in Cambridge, Mass.

Mr. Adamowski was born in Warsaw, July 4, 1862.

As virtuoso he began his career by giving concerts in Poland and Galicia, later in Russia and Germany. In 1889, he came to the United States to join the Boston Symphony and the string quartet founded by his brother. In 1896 he married the pianist, Antoinette Szumowska, and that year the Adamowski Trio (Mme. Adamowski and the Adamowski brothers) was founded.

Mr. Adamowski was appointed instructor in 'cello and of the ensemble class at the New England Conservatory in 1902, and continued his classes until a fortnight before his death. He is survived by his widow, a son, a daughter and his brother. W. J. P.

### J. Harry Deems

BALTIMORE, May 20.—J. Harry Deems, for thirty years superintendent of music in the public schools here, died at his home last month. Mr. Deems was born in Baltimore Feb. 4, 1848, and studied music first under his father and later in Stuttgart. He held important positions as organist in various Baltimore churches and taught music in several of the high schools while acting as supervisor. Besides compiling music readers Mr. Deems wrote a number of books on psychological and religious subjects, and a life of Fannie Crosby the hymn writer.

### Sophia Ridgely Haughton

BALTIMORE, May 20.—Sophia Ridgely Haughton, widow of Henry Osburne Haughton, and mother of John Alan Haughton, for a number of years a member of the editorial staff of MUSICAL AMERICA, died at her home here on May 6.

Mrs. Haughton was the last surviving member of the group of girls who, in 1861, made "Maryland! My Maryland!" one of the popular war songs of the Confederacy.

### George C. Smith

CINCINNATI, OHIO, May 20.—George C. Smith, third of four generations of George Smiths, all noted Cincinnati bandmasters, died here on May 8 at the age of fifty-eight.

Mr. Smith's band was known from coast to coast and was much in demand at presidential and gubernatorial inaugurations. He is said to have been a capable player upon every band instrument.

### Warren R. Hedden

Warren Rosecrans Hedden, New York organist and choirmaster, died in Fifth Avenue Hospital on May 2. He was sixty-eight years old. Mr. Hedden served two terms as warden of the American Guild of Organists, of which he was a founder. Lately he had been organist of the First Reformed Church in Brooklyn and was teaching at the Guilman Organ School.

### Charles Marchand

MONTREAL, May 20.—Charles Marchand, singer of French-Canadian songs, died here on May 1. He was thirty-eight years old. He figured prominently in the folksong festivals organized by the Canadian Pacific Railroad, singing at the Chateau Frontenac in 1928, at the festivals in Winni-

## Evanston Festival Opened

(Continued from page 3)

the Sanctus from Verdi's Manzoni Requiem. Dean Lutkin's a cappella chorus, perched high in a balcony at the rear of the stage, sang a group of Palestrina motets with notable beauty.

Mme. Schumann-Heink was of course the most applauded of the soloists. She had appeared with Dean Lutkin at the first of these festivals twenty-one years ago, and it was at her request that she emerged from retirement to sing at his farewell. There was impressive display of an art of unapproachable dignity and nobility in everything she sang. For an encore Mme. Schumann-Heink sang Schubert's "Wohin."

Nanette Guilford, soprano, made her debut in this community, singing arias from Handel's "Messiah" and Haydn's "Creation." Her fresh voice and impulsive style won instant favor.

A quartet composed of Miss Guilford, Alvene Resseguie, William O'Connor and Mr. Baer sang "Domine Jesu Christi," from the Verdi Requiem. The accompaniments for all numbers were played by the Chicago Symphony.

During an intermission, Allen Albert, a trustee of Northwestern University, spoke in tribute of Dean Lutkin's labors, and encouraged contributions to the University's new \$700,000 school of music, half of which amount has already been subscribed.

ALBERT GOLDBERG

peg and Calgary this year and at the Toronto festival last November.

### Prospero Siderio

PHILADELPHIA, May 20.—Prospero Siderio, bandmaster on Admiral Dewey's ship, the Olympia, at the battle of Manila Bay, died in the Naval Hospital on League Island on May 9. Mr. Siderio, who was sixty-four years old, had served in the United States Navy for more than thirty years. He was buried with military honors in the Holy Cross Cemetery.

### William V. Harrison

CHICAGO, May 20.—William V. Harrison, manager of the Redpath Lyceum Bureau and Chautauqua Circuit, who presented many important artists throughout the country, fell to his death from the fourteenth floor of the Union League Club on May 14. Mr. Harrison lived at Bexley, a suburb of Columbus, Ohio.

### Thomas J. Firth

MEMPHIS, TENN., May 20.—Thomas J. Firth, bandmaster of Cheatham's brigade during the Civil War, died at his home here on May 13. Mr. Firth, who was eighty-seven years old, claimed to have been the first to orchestrate "Dixie."

### L. Kendrick Le Jeune

L. Kendrick Le Jeune, organist and choirmaster of St. Stephens' Protestant Episcopal Church, New York, for the past thirty years, died at his home in Clifton, S. I., on May 19, in his fifty-fourth year.

### Bram Sand

MONTREAL, May 20.—Bram Sand, 'cellist, twenty years old, who recently won the Provincial Government's musical scholarship for study in Paris, died on April 29.

### Angelo Patricolo

ROME, May 20.—Angelo Patricolo, a native of Palermo, and formerly a pianist and teacher in New York, died here suddenly on May 10.

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## Germany Welcomes American Singers

(Continued from page 5)

erated more and more preponderantly by public funds, so that the end problem is one of simple economics. In other words, when the coveted job goes to a foreigner, demanding a salary for his services, the German Unemployment and Equity Doles have another charge!

According to the official records of the Association, there are at present about ten American singers engaged on German stages, as follows:

Augsburg:	Helen Gahagan
Breslau:	Ernst Hoffmann
	Edith Stoll
	Edith Holland
Berlin:	Harold Kravitt (State Opera)
Cologne:	Elsa Foerster
Cassel:	Ljuba Senderowna
Dresden:	Helena Mara
	Elsa Wieber
Dortmund:	Ludolf Bodmer
Darmstadt:	A young American dancer
Prague:	Margarethe Melamet (German Theater)
Vienna:	Rénée Bullard

The Association also denies any animosity on their part toward the employment of Americans and states that they have always made it a principle to show the utmost liberality to foreigners. In keeping with this sentiment, they have done everything possible to prevent restrictive legislation directed against foreign artists, and were furthermore the original founders of the International Union of Actors and Singers, which unites nearly every national organization of this nature. Any stand that they may have taken in individual cases against the engagement of foreigners has been due entirely to the tremendous unemployment (about 3000 German opera singers and musicians) now existing in the German ranks.

A few of the opera houses have made it a principle for some time to employ German nationals only, although one of the leading theatrical agents says that the number is steadily decreasing. Report has it that this list includes Gotha, Osnabrück, Coburg, Hannover and Mannheim, although this is very difficult to control. Munich and Dresden, two of the leading institutions in the country, have always been especially generous toward Americans, and young artists are continually being given opportunities in these two organizations. As an illustration, Doris Doe, the American contralto, made her German operatic debut on May 3 as Erda in the new "Ring" performances at Dresden—a brilliant engagement for any artist. Weimar has never had an American in the ensemble, although like all the other opera houses it lays this fact to mere accident rather than intent.

The agency of Otto Mertens, one of the largest and most important in the country, has secured engagements for a number of Americans since the Rosenstock affair, showing that in the given instances there has been no thought of retaliation. According to the records of this agency, the following Americans have secured engagements for next season since the date in question:

Lübeck:	Ardell
Prague:	Leone Kruse
Karlsruhe:	Ritschl
Altenstein:	Gelhausen
Wiesbaden:	Robert Steel (Rosenstock's former field of activity)
Düsseldorf:	Hagopian
Dresden:	Helena Mara
Königsberg:	Rothwell
Augsburg:	Seibert
Bayreuth:	Harold Kravitt

As far as cancellations of contracts are concerned, this is a technical impossibility, involving legal factors of far greater direct importance than more or less subjective feelings of na-



Photo by White Studio



Photo by Miskin

Two American Singers Active in German Opera Houses: Left, Helen Gahagan, Well-Known on the American Dramatic Stage, a Member of the Augsburg Opera; Right, Frieda Klink, Who Recently Returned from Six Years' Operatic Work Abroad

tionality. It is very true that the contracts always leave a loophole for the theatre if reasons arise which make it inexpedient to renew the contract at the expiration of the season, but in the only two discoverable instances of contracts which have been suspended before expiration, this action was due to negligence or inability on the part of the artist. Where there are hundreds of applicants, no director could be expected to show leniency to carelessness and inadequacy.

Ljuba Senderowna, the American contralto, who sang at Altenburg from August, 1926, until July, 1929, was not re-engaged owing to financial considerations, but was immediately engaged at the State Opera in Cassel for the coming season. Miss Senderowna has a phenomenal voice of great richness and power, and has sung in a number of important guest performances throughout Germany, thus corroborating the claims of the majority of directors that their decision is guided entirely by artistic and vocal ability. On the other hand, another young American artist who was engaged as "volunteer" at the opera in Gera was only given two or three appearances during the entire season, a fact which she attributed merely to lack of interest on the part of the administration, although it is doubtful indeed if anyone in the ensemble could compete with her in beauty of material.

### No Ban on Americans, Says Manager

Dr. Paul Bekker, director of the State Theater in Wiesbaden where Rosenstock was formerly conductor, stated very emphatically that the "behavior of the directors of the Metropolitan Opera made far too bad an impression in Germany for anyone to feel called upon to emulate it,"—a sentiment which he felt would be supported by all the musical circles in the country. To illustrate that theatre's lack of personal bitterness, the American, Robert Steel, has been engaged for next season. Dr. Lustig-Prean, the director at Augsburg, has expressed himself as clearly in sympathy with the engagement of foreign artists when they fulfill the necessary artistic requirements. The director at Dortmund also distinctly emphasized the

neutral standpoint of that institution, and like everyone else deeply regrets the dissemination of reports such as the one under discussion, which can only have arisen through gross distortion of facts.

Dr. George Pauly, formerly acting director of the Civic Opera in Berlin and now director of the opera in Saarbrücken, is of the opinion that the Rosenstock affair could never have given rise to such measures of retaliation, even if it had been much worse than depicted on this side. In fact, he went so far as to state that even though the over-zealous nationalists might desire to instigate such a procedure, he is convinced that they would find no sympathy or support from the great majority of German theatrical directors. In discussing the rumor, he stated that he is fairly familiar with all the German institutions as well as the general concert situation throughout the country and therefore feels in a position to deny even a hint of any such action. Dr. Pauly stated further that in spite of the peculiar position of Saarbrücken, whose nationality will be determined by a plebiscite in 1935, and where it would naturally be to the interest of Germany to employ German artists only, no such restrictions have ever been made, although he feels it incumbent on him to give first consideration to Germans whenever possible owing to the aforesaid political factors and the fact that the opera is supported almost entirely by official funds.

### Berlin Opera Welcomes Foreigners

The management of the Kroll Opera in Berlin, in discussing the situation, stated that nothing of this nature has happened, or will happen so far as the State institutions are concerned, inasmuch as no importance is attached to any such reports purporting a connection with the Rosenstock affair. Two American artists, Paul Althouse and Gina Pinnera, have sung in guest performances at the State Opera in Berlin since the beginning of the season, while Louis Graveure and Eleanor Painter have appeared at the Civic and Kroll Operas. Upon one of these occasions an unfriendly attitude on the part of certain portions of the public

was evident, but this was due to the characteristic chauvinistic spirit entirely dissociated with Rosenstock. It is also understood that the director was the recipient of some written protests against the engagement of Americans, but this again was inspired by purely personal considerations having nothing to do with any particular issue.

As to the question of adopting German names as a camouflage, this argues gross ignorance of the mechanism of Continental life where one must continually flaunt his genealogy to an inquisitive world. After all, what's in a name when one's path is strewn with identification papers! If any names have been Germanized, it has been done before engagement and in pure self-interest.

### Wrestling with Democracy

In recapitulation, it must be remembered that Germany is still trying to reconcile chauvinism with democracy and there is still little opportunity for foreigners on German stages, the opportunities as far as Americans are concerned being approximately on a par with similar opportunities in America. If in view of all these circumstances, our young singers desire to try their luck in the foreign field, they must be prepared to produce the three indispensable requirements, i.e., vocal ability, routine and mastery of the language

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## PITTSBURGH HEARS VARIED PROGRAMS

### Premiere of Harvey Gaul's Cantata Given—Local Ensembles Appear

PITTSBURGH, May 20.—The Musical Society of the Y. M. and the Y. W. H. A.'s presented the chorus in concert on May 4. Under the direction of Harvey Gaul, the choir sang a long program, which included Jewish and Palestinian as well as standard numbers. The feature of the program was the first performance anywhere of Gaul's cantata, "The Freeing of the Frontier." Russian choruses by Ornstein were also applauded.

The guest artist was Ruth Breton, violinist, who gave two groups of solos. Soloists from the chorus were Sylvia Rappaport, Jeannette Clasky, Anne Zimet, Edith Canter Lazear, Joseph Gerson, Emanuel Breakstone, Saul Franklin and Esther Cohen. Mrs. A. L. Balter was accompanist.

Under John Finley Williamson, the Dayton Westminster Choir appeared in Carnegie Music Hall on May 1, presenting an excellent program of classic and modern composers. A series of three morning musicales was inaugurated on May 1 at the William Penn Hotel, under the local management of May Beegle. The first concert was given by the Morgan Trio, consisting of piano, violin and harp. The three young women musicians were in costume.

The Congress of Clubs Choral, under the direction of Earl B. Collins, gave a concert in Congress House on May 2. A varied and well-sung program was presented. Cass Ward Whitney, baritone, was soloist, and Elsie Breese Mitchell, soprano, sang incidental solos. George Miller was the accompanist.

## NEW YORK SCHOOLS VIE IN MUSIC WEEK

### Orchestras and Choruses Win Prizes in Annual Tests

The public school music contests held annually by the Board of Education and the New York Music Week Association, took place from May 12 to May 19. There was an enrollment of between 11,000 and 12,000 students in the various sections of the contest. The groups participating included eighteen primary school choruses, twenty-seven intermediate choruses and nineteen senior choruses from the elementary schools; six junior high school choruses, five high school girls' choruses; thirteen elementary school orchestras, six junior high school, six high school mixed and two high school girls' orchestras; three string trios and three string quartets.

In the contests at Washington Irving High School on May 17, the Julia Richman orchestra was awarded the cup, defeating the Bay Ridge High School Girls' orchestra for the honor. The James Madison High School won the award for string trios, with James Monroe second, while in the string quartets the James Monroe was first, the James Madison second and the Thomas Jefferson High School third. Public School No. 83, Manhattan, won the string orchestra contest for junior

high schools. For orchestras with strings, woodwind, brass and percussion, the contest was won by Public School No. 139, Manhattan.

Five cups were awarded in the contests held on May 15. The Girls' Glee Club of P. S. 101, the Boys' Glee Club of P. S. 95, Manhattan, and the mixed glee club of P. S. 171, Brooklyn, won the awards in the junior high school chorus competition. In the elementary orchestra section, P. S. 128, Brooklyn, won the cup in Group A which included ten orchestras, only three of which received ratings lower than 85. The winner received a grade of 90 5/6 per cent. In Group B, the mixed orchestra of P. S. 89, Bronx, received the highest rating of the afternoon, 93 per cent.

The mixed orchestra of the James Monroe High School was victorious in the contest at the Julia Richman High School on the evening of May 15. The Thomas Jefferson High School orchestra was second, and the Franklin K. Lane High School third. In the Elementary School Senior Chorus contest, held the same day, the Bronx winner was P. S. 89, the Queens, P. S. 57, with a score of 89 per cent, the highest possible score in borough contests; the Brooklyn winners were P. S. 128, highest in the boys' contest; P. S. 197, in the girls' groups, and P. S. 210, in the mixed chorus groups.

The intermediate elementary school choruses competed on May 13, the second day of the contests, at the Julia Richman High School. No chorus fell below the mark of 80 2/3 per cent. In the girls' class, P. S. 20, of the Bronx won the opportunity to compete in the interborough contest, held on Monday afternoon, May 19. In the boys' class, P. S. 63 won the right to appear in the final contest, as did P. S. 206, Brooklyn, and P. S. 11, Queens.

The largest registrations in any choral class was in the mixed glee club section, nineteen groups appearing. The finalists were P. S. 170, Manhattan, P. S. 31, Bronx, P. S. 101, Brooklyn, and P. S. 109, Queens.

In the contest of primary choruses, held on the opening day of the series, the mixed chorus of P. S. 169, Manhattan, of P. S. 31, Bronx, and of P. S. 210, Brooklyn, were chosen for the final interborough contest.

## CHICAGO OPERETTA SERIES SUCCESSFUL

### Large Audience Attend Revival of Planquette Favorite

CHICAGO, May 20.—A revival of Robert Planquette's once enormously popular "The Chimes of Normandy" was the second work given in the light opera season under the auspices of the Chicago Civic Opera Company at the Civic Theatre. The two weeks' run of the operetta extended from May 5 to May 19. The previous fortnight had been devoted to a largely attended revival of "The Bohemian Girl."

That there is an ample public for the Civic Opera's latest venture has been definitely proved. The older generation attends to revive the pleasant memories of youth. The younger set attends out of historical respect for the relics of the past, remaining usually to enjoy.

The talent which the Civic Opera has enlisted is, on the whole, of just the type that can make the old scores musically acceptable. Most of the singers are young, of sufficient stage experience, and without exception

### Convention Makes Plea for Theatre Musicians

YOUNGSTOWN, OHIO, May 20.—One of the most important results of the Ohio State Convention of Music Clubs held here May 6-9 was the passing of the following resolution by Mrs. Adolf Hahn, president of the Matinee Musical Club of Cincinnati:

"We the Ohio Federation of Music Clubs recommend that musicians, organists and orchestras be employed if possible in the moving picture houses in addition to the mechanical reproduction of music now being used."

Motion was made that copies of the resolution be placed on file and sent to all State presidents, requesting that they give it broad publicity, if possible using it in their State bulletins and sending it also to the motion picture producers.

### Sousa Leads Massed Bands at Salvation Army Congress

The combined Salvation Army bands, gathered for its Golden Jubilee Congress, were led by John Philip Sousa in "The Salvation Army," a march he composed and dedicated to Commander Evangeline Booth, at the musical festival in the Seventy-first Regiment Armory on the evening of May 18, before an audience of 7000. Miss Booth introduced the bandmaster as one who has "played his way into hearts of men all over the world."

### Mrs. Edgar Stillman-Kelley Resumes Presidency of Ohio Federation

YOUNGSTOWN, May 20.—Mrs. Edgar Stillman-Kelley, ex-president of the National Federation of Music Clubs was re-elected president of the Ohio State Federation at its meeting here on May 8. Mrs. Stillman-Kelley was president of the Ohio Federation from 1922 until 1925 when she was elected national president.

## BARBIZON - PLAZA CENTRE TO OPEN MUSIC SCHOOL

### Elisabeth Rethberg Gives First Scholarship to New Institute—School Plans Courses for Professionals

The School of Musicianship for Singers will open its offices and studios soon in the new Barbizon-Plaza Art and Music Centre, Central Park South and Sixth Avenue, according to an announcement recently made by Mme. Anna E. Ziegler, executive director of the school.

The school, which is being sponsored by several leading groups of musicians, teachers, business and professional men and women, will offer courses in radio, talking pictures, opera, stage, and concert work, to professional artists.

Scholarships will be given by prominent artists to specially designated students. A few students will be accepted on a regular tuition basis, as well as on loan-scholarships. The Elisabeth Rethberg Scholarship, given by the noted soprano of the Metropolitan Opera, was the first scholarship received by the new school.

In addition to the regular faculty, special guest lecturers and directors will be included.

Among the various groups which have accorded support and endorsement to the new school, according to this announcement, are the following: the Guild of Vocal Teachers, the New York Singing Teachers' Association, the National Music League, the Little Theatre Opera Company, the American Opera Company and the American Guild of Organists.

An artists' advisory committee includes:

Pasquale Amato, Frances Alda, Artur Bodansky, Mme. Charles Cahier, Richard Crooks, Editha Fleischer, Beniamino Gigli, Frank Gilmore, Louise Homer, Edward Johnson, Hizi Koyke, Margaret Matzenauer, Maria Mueller, Sigrid Onegin, Elisabeth Rethberg, Leon Rothier, Marie Sundelius, Marguerita Sylva and John Charles Thomas.

The general committee consists of:

Frank Gilmore, Henry Hadley, Sidney Homer, Arthur Judson, A. Walter Kramer, Kendall K. Mussey, Bertram Peacock, Vladimir Rosing, Harold Vincent Milligan, Alexander Russell, William H. Silk, Sigmund Spaeth, Percy Rector Stephens, Henry Holden Huss, Dr. Otto Kinkeldey, and Frederick E. Ziegler.

Mrs. Harold V. Milligan is chairman of the Women's Auxiliary Committee.

The first session, beginning within a few weeks, will be limited to sixty students. Harriet Steel Pickernell is the secretary-treasurer.

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vocally capable. Some are much more than that. Hilda Burke, who alternated with Lois Johnston in the role of Germaine, acquitted herself with even more brilliance than she is accustomed to dispense on the stage of the Civic Opera House. Henry Thompson, who assumed the part of Henri on three days' notice when Barre-Hill fell ill, scored a decisive success for his dashing stage deportment and good singing of a baritone role hastily readjusted to tenor requirements. Irene Pavloska, the Serpolette, is an adept at both the vocal and dramatic demands of such a role. Herbert Gould sang his assignment well, but the prolonged spectacle of a miser in amorous communion with his gold is a bit stiff for modern audiences. Chauncey Parsons and Mark Daniels made distinct successes in the roles of Grenicheux and the Bailli, respectively.

Frank St. Leger evoked the utmost in sprightliness from a small but good orchestra. The chorus, composed of forty young Chicago professionals, again proved one of the best reasons for buying tickets for these revivals.

ALBERT GOLDBERG



## Bach Festival Thronged

(Continued from page 3)

factory. Mrs. Eberhard warmed to her task and sang with excellent style. Miss Beddoe, whose work is well known, sang with proper style, and Mr. Tittmann, a veteran Bethlehem singer, added much to the spirit of verity which permeated the whole performance. Mr. Kraft's singing was unusually satisfactory, his voice sounding especially well and his style being impeccable.

In the evening, five more of the cantatas were heard, "Then Our Mouth Filled," "Lord Christ of Old to Jordan Came," "Who believeth and Obeyeth," "Ah! How Weary," and "Praise Thou the Lord." The soloists were the same as in the afternoon and the work of the ensembles was again of sterling interest. Before the final cantata, the chorale, "World, Farewell" was sung in memory of James Crosby Brown, one of the guarantors from Pennsylvania and a member of the executive committee of the board of managers.

One of the most interesting pieces of choral singing was the chorale at the beginning of the second cantata, sung by the tenors. All the cantatas given on the first day contained chorales, and in several instances the settings were themselves based upon favorite congregational melodies of Bach's day, elaborated in highly complex and beautiful contrapuntal style.

The great B Minor Mass, on the afternoon of May 17, was divided for convenience into two sections, the first including the Kyrie and Gloria starting at 1.30, and the second beginning with the Credo at 4 o'clock. The soloists were Esther Dale, soprano; Miss Beddoe; Arthur Hackett, tenor; Mr. Tittmann and Robert M. Crawford, bass.

The ideal weather made it possible for many persons who had been unable to gain admittance to listen outside windows and doors. This was the twenty-second performance of the Mass by Dr. Wolle, who in 1900 gave at Bethlehem the first complete performance of it in this country. It has been sung at the festival every season since 1912.

For the first time in four years, the solo parts were sung by soloists and not by groups of the chorus. This was a great addition to the general effect and the work of the chorus throughout the work was sensitive and well considered, so that the performance was on a high plane of excellence. Miss Dale brought obvious musicianship to her work and Mr. Hackett sang with his customary merit. Both Miss Beddoe and Mr. Tittmann repeated their successes of the previous day and Mr. Crawford's singing maintained the excellent standard of the festival in every respect.

It has been announced that next season's festival will take place on Friday and Saturday, May 15 and 16.

B. M.

### Edward Ransome Scores at Final Concert of Rubinstein Club

Edward Ransome, tenor of the Metropolitan, was soloist at the final concert of the Rubinstein Club in the Plaza ballroom, the other artist taking part being Benno Rabinoff, violinist.

Mr. Ransome gave as his operatic excerpts, an aria from Verdi's "Luisa Miller" and the arioso from "Pagliacci," creating an excellent impression and winning much applause for each. He sang "Smilin' Through" as encore. Mr. Rabinoff was heard in several numbers winning especial approval in a Wieniawski Polonaise and Schubert's "The Bee."

Under the baton of William Rogers Chapman, the chorus of the club, with fine tone and clear diction, sang numbers by Speaks, Rubinstein, Kreisler, Strauss, Sullivan, Grieg, and "Spring Joy" with words and music by Mr. Chapman, which last had to be repeated.

### Thompson Stone to Conduct People's Symphony in Boston

BOSTON, May 20.—Thompson Stone, conductor of the Handel and Haydn Society and of the Apollo Club, will be conductor of the People's Symphony Orchestra next season. This orchestra, which gives concerts at popular prices on Sunday afternoons, has been without a conductor for some time. Mr. Stone leaves next month for the University of Iowa, where he will conduct a series of choral concerts for six weeks. He is known to have a predilection for modern music, and it is thought that the People's Symphony programs will hereafter make some excursions out of the field of the classics.

## Notable Concerts at Ann Arbor

(Continued from page 3)

outstanding pitch of efficiency, and the result was an engrossing performance of this much discussed work. The soloists were Ethel Hayden, soprano; Merle Alcock, contralto; Dan Gridley, tenor; Carl Lindegren, bass; and Paul Leyssac, narrator. Equally splendid work on the part of the chorus was apparent in the colossal Bach work, which made severe demands but at no time found the choristers wanting.

The first appearance of the children's festival chorus was made at the Friday afternoon concert, in a group of songs by Schumann, Schubert and Mozart and a cantata, "A Symphony of Song," by Strong. Under Miss Higbee, the children accomplished splendid things in their difficult assignments. John White, baritone, was the soloist in the Strong work.

The appearance of little Ruggiero Ricci, violinist, at this concert was one of the sensational episodes of the week. Master Ricci played the Beethoven Concerto with the same astounding mastery and nonchalance that have already made him famous at an age when most young artists are beginning their study. Needless to state, the audience waxed rapturous over the prodigy.

The Chicago Symphony, under Mr. Stock, contributed Bach's Fourth Brandenburg Concerto, in which the solo parts for violin (played by Jacques Gordon) and two flutes, were much appreciated. The Scherzo from Mendelssohn's "Midsummer Night's Dream" was also included in the program.

### Artists Applauded

Orchestra and soloists again dominated the Friday evening concert. Richard Bonelli, baritone, sang arias from Massenet's "Hérodiade" and Verdi's "Otello" with the distinguished vocal resources and sympathetic musical style that long since made him a welcome visitor to these festivals. For an encore, Mr. Bonelli was forced to add a rollicking account of the "Largo

al Factotum" from "The Barber of Seville," and "Dio possente" from "Faust."

The other soloist was Dusolina Giannini, soprano, whose program contributions were arias from Gounod's "La Reine de Saba" and Thomas's "Mignon." Miss Giannini proved very popular with the audience and was forced to add two encores. As a feature of the orchestra program, Eric DeLamar conducted the suite from his incidental music to "The Betrothal," and Mr. Stock led Mendelssohn's "Fingal's Cave," a movement from Beethoven's "Pastoral" Symphony, Ravel's exciting "Boléro," and excerpts from Wagner's "Tannhäuser."

The Saturday matinee program was entirely symphonic. The orchestra gave splendid interpretations of Beethoven's "Egmont" Overture and Rachmaninoff's Symphony in E Minor. The latter half of the program enlisted the services of Guy Maier and Lee Pattison, who gave one of their incomparable two-piano performances of Mozart's Concerto in E Flat Major.

### Verdi Requiem Sung

The final concert, on Saturday night, was devoted to Verdi's Manzoni Requiem. Here again the superior qualities of the University Choral Union were in evidence under the inspiring direction of Mr. Moore. The soloists were particularly happy in Verdi's grateful vocal line. Nanette Guilford, soprano; Kathryn Meisle, contralto; Paul Althouse, tenor; and Chase Baromeo, bass, were uniformly excellent in their various tasks.

Many prominent musicians, press representatives and music-lovers from considerable distances were in attendance at the festival concerts. Numerous social events were held in honor of the visitors and guest artists, chief of which were receptions by Charles A. Sink, President Alexander G. Ruthven of the University, and at the Barton Hills Country Club.

M. A. McLEOD

### Five Conductors Will Lead Coast Series at Hillsborough

SAN FRANCISCO, May 20.—Five noted conductors and eighty-five members of the San Francisco Symphony will be heard in the fifth season of Sunday afternoon concerts this summer in the Woodland Theatre at Hillsborough, under the auspices of the Philharmonic Society of San Mateo County. In an ideal sylvan setting, this series will be given on the following dates: June 29 and July 6, under Bernardino Molinari; July 13, under Gaetano Merola; July

20 and 27, under Artur Rodzinski; Aug. 3 and 10, under Willem van Hoogstraten, and Aug. 17, under E. Fernandez Arbos. As before, season books containing admission to eight events will be issued at special rates.

The C-Opera Group will give its second public performance when on the evenings of June 5 and 6 it will present Charles Wakefield Cadman's new opera "The Golden Trail" at the Heckscher Theatre. The performance will be conducted by Otto Wick.

## BACH PASSION SUNG IN PHILADELPHIA

### Curtis Faculty Artists in Concert—Recital Events Heard

PHILADELPHIA, May 20.—The Brahms Chorus, under N. Lindsey Norden, added Bach's "Saint Matthew Passion" to the series of musical masterpieces which it has sung in recent seasons with notable success, on April 16. The work was sung in the Church of the Holy Communion, in which the acoustics are especially good. Mr. Norden gave the work, barring some repeats, in virtually the way the composer wrote it. He used piano accompaniment for the recitatives, except for the voice of Christ, where the orchestra was utilized. A double chorus, two orchestras, organ and piano, and soloists were employed. All did their part admirably. The soloists were Margaret Eberbach, soprano; Maybella Marston, contralto; Frank Oglesby, tenor; Nelson Eddy, baritone; Thomas McClelland and Walter Evans, basses. Mr. Oglesby was the Narrator. The chorus sang reverently and with impressiveness. Mr. Norden conducted with much skill and understanding.

For the twelfth faculty recital at the Curtis Institute, Carlos Salzedo had the cooperation of William Kincaid, flutist, and Felix Salmond, cellist, in a most unusual and delightful program. Mr. Salzedo revealed all the possibilities of the harp in his own Five Preludes for the harp alone, composed a number of years ago. The trio gave the Sonate à trois of Jean-Marie Claire (1697-1764) and the Sonatine en Trio of Maurice Ravel.

Celeste Heckscher Troth gave a memorial concert in honor of her mother, Celeste D. Heckscher, a Philadelphia composer, who died a couple of years ago. A very large and distinguished audience gathered in the Warwick ballroom. Mrs. Heckscher wrote an opera, "The Rose of Destiny," which was produced, and a ballet suite, "Dances of the Pyrenees," which was played by the Philadelphia Orchestra and other organizations. A two-piano version of this characteristically national music was well played by Marcella North and Mrs. Thomas Hunter Johnston. The other works gave evidence of the versatility of the composer, including "The Norse Maiden's Lament," of epic quality, sung by Helen Bentz, with Charles Linton at the piano; a group of piano solos admirably delivered by Elizabeth Gest, among them an effective Old French Dance; "Music of Hungary," another nationalistic number, sung by A. Rabofsky, baritone; "To the Forest," a violin concert piece, played by Robert E. Golden, and a very melodious Romance for 'cello, played by Jeanne Modave.

Erl Beatty, heard in his annual recital in the Academy Foyer on April 29, again proved a pianist of genuine accomplishment. He gave a convincing reading of the Brahms Rhapsody, Op. 79, No. 2, a sensitively conceived and interpreted Chopin group, and several miscellaneous numbers, including the "Staccato" Etude of Rubinstein. Bernard Poland, tenor, who was the assisting artist, was in very good voice for numbers by Franck, Liszt, Rachmaninoff and Gretchaninoff.

W. R. MURPHY



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The Ravinia season of 1930—which is the nineteenth for this unusual institution—extends from June 21 to September 1, thus providing ten weeks and three days of opera selected from a broad repertoire that is admirably representative of the best music-drama ever conceived by the genius of man. Those splendid creations of the Italian, French and German schools, which because of

their inherent worth and the unusual acclaim with which they have been received throughout the years are regarded as the standard works, naturally hold prominent place in the season's program. But Ravinia by no means confines itself to the production of these standards. At frequent intervals throughout the season outstanding novelties are given representation and here many examples of the ultra-modern school indicative of the trend of operatic evolution as it is manifesting itself today, are brought to performance.

Ravinia itself has an individual charm that gives it unique distinction. Its opera house fits into a sylvan setting where giant trees stand guard and luxurious flowers perfume the air as though they would heighten the romance of the tales of love and

heroism enacted upon the stage. Winding shaded walks and inviting stretches of greensward bathed in moonlight, form a pastoral setting that is at once restful and refreshing to mind and heart. Here democracy reigns and people from all walks of life mingle freely, drawn by their mutual love of beauty, for Ravinia makes equal appeal to those whose interest in lyric drama is only casual and those whose devotion to this art is all compelling. This, after all, is the vital purpose, the avowed mission of Ravinia—to bring music in its most alluring form within the reach of all the people.

Throughout the years it has existed as a center of operatic production, Ravinia has been able to present the Chicago Symphony Orchestra, which stands unrivalled among the greatest of the symphonic bodies. It is this organization that supplies the musical setting for the operas and it is likewise heard in the splendid concert programs which are featured every Sunday afternoon and at the special concerts for children which form the regular Thursday afternoon activity. It has been said that opera is a combination of all the arts, and nowhere could this fact be given greater emphasis than at Ravinia, where, in surroundings that increase and magnify its manifold charms, this superb art form finds its most eloquent expression.



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